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PAUL WERTICO

Pat Metheny's Paul Wertico is a bundle of contradictions: a highly exploratory drummer whose solo album is far from a chops-fest; a sophisticated accompanist who never took a lesson; a mainstream musician with avant-garde tendencies. Just who *is* this guy?

• Bill Milkowski

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METAL DRUMMERS ROUND TABLE

Away from the arenas and MTV cameras, today's top metal drummers have some serious issues to contend with—about the instrument they play and the business they're entangled in. Mike Portnoy, Deen Castronovo, Mark Zonder, Bobby Rock, Eric Singer, and John Tempesta cut to the chase.

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WHERE ARE THEY NOW?

So you thought you'd never hear from the drummer in the Archies again—well, think again! Actually...we couldn't track *him* down...but we did get a hold of lots of your old faves—twenty-three of 'em, in fact. We think you might be surprised—and enlightened—by the stories they have to tell.

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A New Look For '95



A few months ago, I reported on the results of a reader survey conducted for us by an independent research organization. Over fifty questions were asked on that survey, including what readers enjoyed most and least about *MD*. What we learned has prompted us to

make a few alterations in the layout of the magazine beginning with this, the first issue of the new year.

For starters, we've moved some departments to different places in the magazine. For example, you'll now find equipment columns like *Product Close-Up*, *Electronic Review*, and *New And Notable* more towards the front of the magazine. Response to these particular departments was extremely favorable, so we're giving them a more prominent position in the magazine.

Perhaps one of the most noticeable changes we've made is the breakup of our "feature story well," where all feature articles were placed in one section of the magazine, undisrupted by advertising, and then continued on back pages. A substantial number of readers stated their preference to have all feature articles run in their entirety, without the need to jump to back pages to complete the article. So we've re-formatted the magazine to accommodate this

request. You'll notice the difference when you get into the feature section of this issue.

In other areas, you'll note that most of our educational departments are now more towards the back section of the magazine. Having all in-depth study material in one specific area should make things simpler for instructors who utilize the magazine in their teaching, and for those who just enjoy putting *MD* up on a music stand and woodshedding the music columns.

Throughout the coming year you'll also note a more frequent appearance of certain departments like *Off The Record*, *Drum Soloist*, *Rock Charts*, and *Drumline*, all of which received very positive response from readers. And finally, we'll be presenting *more* feature stories, along with more playing tips, practical advice, and musical examples from the name artists we feature each month.

We hope you're pleased with the changes we're making, and that you'll find *MD* even more helpful and entertaining in the months ahead. I'd certainly like to hear your thoughts on the subject, so please don't hesitate to write me with your comments.

RS

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A man with long brown hair, wearing a white t-shirt and blue jeans, is sitting on a Premier drum kit. He is looking directly at the camera with a slightly distressed or indecisive expression, his hands raised near his face. The drum kit is a mix of wood and metal, with Premier logos visible on the drums. The background is dark and out of focus.

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Be sure to check out Rod on the new Dixie Dregs release "Full Circle."

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AARON COMESS

I just got my October '94 *MD* with the Aaron Comess cover story and I feel compelled to write and tell you what a great job you did on that article. Three days ago I was lucky enough to see Aaron play live with the Spin Doctors in Milwaukee, and I'm still suffering from a not-so-mild case of awe. Aaron's incredibly smooth drumming left my jaw hanging on the floor. I was even more impressed when he stayed on stage to greet people in the audience—even after the rest of the band had left. Drummers like Aaron who are humble—besides being great players—are truly an inspiration to the drumming community. So a big thank-you to both *MD* for a story well done and to Aaron Comess for being such an inspiration.

Kyle Swan
Ashwaubenon, WI

COMPLEX DRUMMING

One day I happened to tape myself playing a completely improvised drumset solo that also happened to be played with a steady beat. While listening to the tape, I began to play the piano along with the recorded solo. It was an ear-opening experience! The power, drive, interest, and feeling were exquisite. A good drumset solo will move and evolve through different degrees of complexity and dynamics. In contrast, playing to a simple, repetitive drum-machine-type beat is uninspiring and boring.

This experience led me to a startling conclusion: The best way to accompany is to solo constantly. This is, of course, in direct contradiction to the unending drum-magazine propaganda advocating underplaying, simple drumming, and the concept that "less is more."

In reality, simple drumming is characteristic only of certain simple-minded musical styles, such as pop, rock, and folk. Complex drumming is found in the most advanced and respected types of music, such as jazz, African, Indian, avant-garde, fusion, classical, 20th century, salsa, and so forth. Most good drummers prefer to play in a complex style. Why do advocates

of underplaying get all the press? Why are pop drummers—traditionally the least respected—being touted by the magazine and corporations as the new heroes and "stars" of drumming? Why is the myth that playing a simple, repetitive beat is difficult or challenging being perpetuated?

Playing in a band is not supposed to be a limiting, constricting experience, but rather one of wide-open, expansive interaction. Don't let the underplaying, limited, money-oriented, Top-40-adoring writers and players discourage you and make you feel foolish. They are wrong. Avoid musicians who try to make you simplify your playing. Play music that has room for all of your abilities—music that is bigger than you are. For true musical satisfaction and artistic development, play your heart out.

Ralph LaFemina, Ph.D.
Patchogue, NY

VINTAGE DISCRIMINATION

My thanks go out to Harry Cangany for his helpful information on Olympic/Premier and John Grey drums in the *It's Questionable* department of your August '94 issue. With all the renewed interest (and price hiking) in vintage American drums, it seems that vintage European drums have been excluded from the upper echelon of appreciation. Trixon, Vox, Sonor, Premier, and even the cheaper Olympic have had some durable entries in drum history. I think these and other "overlooked" older drums deserve a lot more kudos from so-called drum critics and historians. There's more to life than *Radio Kings* and *Black Beauties*.

Stephen Fish
Scotts Valley, CA

THE WRONG METAL

I would like to comment on *Modern Drummer's* lack of enthusiasm in covering metal drumming. It seems invariably true that an interview with a jazz drummer will be informative, well-written, and about drumming. But an interview with a metal or hard-rock drummer will be about

recording, the history of the band, and industry babble. And too often the choice of metal drummer is too obvious.

The story on Mikkey Dee ["Unsung Heroes," May '94 *MD*] doesn't even mention that he plays the drums. But Mikkey is a monster player, and after all, that is what garnered him the recognition in your magazine. And Vinnie Paul is crowned "king of thrash-metal drumming"? I challenge anyone who believes this to humor me and hear Gene Hoglan on *Individual Thought Patterns* by Death. Also, the critique of Entombed's *Wolverine Blues* in the same issue was obviously written without hearing Entombed's other material.

In the future, I'd like to see *MD* actually do some research in selecting and interviewing drummers of this genre—and have enough respect for their skill and playing to ask them about how and what they actually play. I think the drumming community has more to learn from drummers such as Sean Reinert, Alex Marquez, Nicke Andersson, Steve Flynn, and Gene Hoglan than it does from Vinnie Paul or Lars Ulrich (unless our goal is to be proficient with Pantera or Metallica trivia).

Chris Maycock
Malvern, PA

A NEW STANDARD

Shortly after I started playing the drums in 1964 I purchased a "standard" five-piece kit consisting of a 6 1/2 x14 snare drum, a 16x22 bass drum, 8x12 and 9x13 rack toms, and a 16x16 floor tom. Except for the advent of "power tom" depths, 1994 versions of the typical, mass-marketed set remain essentially unchanged.

For many years I used this widely accepted norm without a great deal of critical thought. Recently, however, I substituted a 10" tom for its 12" counterpart and have been pleased with the results.

Although I am only a weekend player, combining 12" and 13" mounted toms seems questionable from a musical perspective. When properly tuned within their optimal ranges, the change in fundamental pitch from one drum to the next is modest at best. On the other hand, the three-inch



incremental differences that exist when moving from a 10" mounted tom to a 13" mounted tom and then to a 16" floor tom produce clear and distinct lines of demarcation. (In fact, the effect takes a bit of getting used to.) I continue to use toms of standard depths, preferring their quick attack and positioning flexibility, but I speculate that the results should be the same with power toms.

The 10", 13", 16" tom configuration combines the high-end advantage of smaller five-piece sets (10", 12", 14") with the low-end advantage of larger five-piece kits without the necessity of adding a fourth tom. (Not an insignificant consideration if you transport and assemble your own equipment.) In my view, the result is a balanced and versatile setup.

How does a 10", 13", 16" tom combination compare visually on stage? This issue, of course, is primarily one of personal preference and acquired taste. However, the



consistent three-inch change in diameters actually creates a certain symmetry lacking in the traditional format. (I think the enclosed photo of my kit [above] illustrates this.) In any event, an instrument's musical qualities should be the primary concern.

Although the "standard" five-piece drumset remains commercially popular, I suggest that the industry offer a few pre-packaged kits with 10", 13", and 16" toms to provide drummers with an economical opportunity to further explore the possibilities of this configuration.

James Wilson
Washington, D.C.



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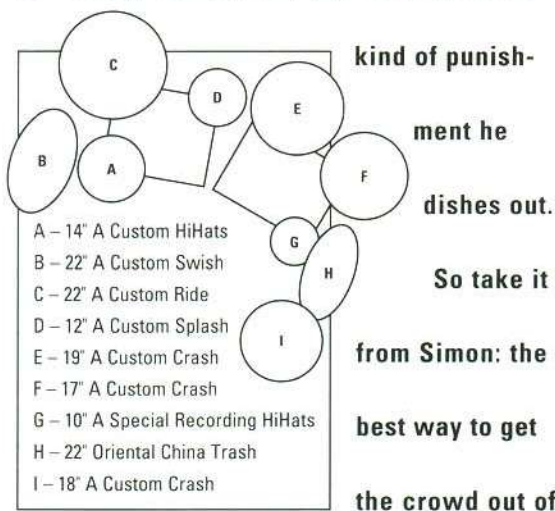
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Bobby Rondinelli

Bobby Rondinelli's first rehearsal with Black Sabbath dispelled any second thoughts he had about taking the gig.

"I thought that because the guys had been around the block, they'd be set in their certain ways of doing things and be strict about what they wanted," Rondinelli says. "But musically, Tony [Iommi, guitarist] and Geezer [Butler, bassist] come from where I come from—just jamming and playing for hours. Stepping into this band came real naturally for me, and they were really good about letting me approach things my way."

The Long Island, New York drummer had already built quite a resume before joining Sabbath in the spring of 1993. He held down spots in Rainbow, Warlock, and Quiet Riot, filled in temporarily for the Scorpions and Aerosmith, and played with his brother in a band called Tusk. In his down time, Rondinelli maintains a heavy teaching schedule at the Long Island Drum Center.

Bobby says he'd eyed the Black Sabbath post three years before meeting the band. Now, touring in support of their latest record, *Cross Purposes*, Rondinelli and the rest of the band are covering songs from Sabbath's entire twenty-year career, including material never before performed. "I'd never seen Sabbath live, and I was surprised at how strong the band really is," Bobby says. "I love playing this kind of music, heavy on the riffs but also with a lot of changes. And I've always admired that these guys have never sold out; they've always done *their* music. Now I'm just trying to find a way to work in a solo!"

• Matt Peiken



Jay Schellen

Since the end of Hurricane, Jay Schellen has recorded albums with Unruly Child, the Strawberry Zots, Lynx, the Japanese group Air Pavillion, and most recently Black Thorn. But most important to



Schellen is his new band, Siricle of Silence, whose first LP has received critical acclaim.

"In all these other bands—Hurricane included—I was always pushing for a heavier edge," Schellen says. "In Hurricane, the singer, Kelly Hansen, was pushing for the pop side. That created a push/pull effect, which actually gave us our sound. It was the same thing with Unruly Child. Most of the music was written when I joined, but the new stuff we were writing was much heavier. When I met the guys in Siricle of Silence, it was exactly what I was looking for. It has a lot of edge to it, it's really aggressive—and progressive in a way, too. Plus, the vocals are unbelievable.

"My favorite tracks are 'Craving,' 'Color Blind,' and 'Landslide,'" Jay continues. "'Color Blind' has some really great rhythms in it. 'Craving' was written

in my living room, and we never rehearsed it. When we went into the studio, we cut it on the first take. It's about as spontaneous as you can get. I love that. That's the great thing about this band: Everybody is calm, they're really good at their instruments, and they love to do things on the fly. 'Landslide' has a lot of rhythmic drum stuff in it and a lot of 32nd notes."

While the band is working on their second release, Schellen is looking for a deal for the drum book he's written. "I have an innovative format for teaching that I found worked really well with all my students. In fact, Gregg Bissonette, Matt Sorum, Eric Singer, Randy Castillo, and Pat Torpey have all tried it out and say it's great. It turns a book into a whole library of information." There's no word at this point when it will be available.

• Robyn Flans



Ignacio Berroa

Ignacio Berroa has been juggling dates with Tito Puente and Danilo Perez of late. Last year he did albums with both of those artists—Puente's *Golden Latin Jazz All Stars* and Perez' *The Journey*.

"I think *The Journey* was a very important album because we took Latin music to another level," states Berroa, who many feel is in large part responsible for introducing the United States to songo in the early '80s. "On *The Journey* we were mixing straight-ahead jazz with Latin music. I was not playing Latin music in the old-fashioned way; we were trying to do something

new. The perception most people have about Latin music is that if you are Latin, you just play timbales or percussion," says Berroa, who addresses these issues with his students at Florida International University and in the clinics he does.

"When people say, 'Play some Latin,' my question is, 'What do you mean?' It can be something from Cuba, something from Brazil, something from Mexico, something from Venezuela—or reggae; we are all Latinos."

• Robyn Flans

Zach Barocas

Jawbox stacks manic rhythms on top of each other, crashing fibrillating drum beats and nail-biting guitar into hard-core melodies with all the gleeful ferocity of a mother lion swallowing her young. Colliding riffs come naturally to this Washington, D.C. quartet, with their *For Your Very Own Special Sweetheart* album winning the band kudos for inventive, angular arrangements and maniacal melodies.

Zach Barocas is a big part of the Jawbox sound, his beats often being the germ the songs are built around. "Often I'll come in with a beat taken off of someone else's record I like," Zach reveals, "and the band

will build off of that. I'm no Manu Katche, but I'd like to think I *could* be. 'Reel' is my approximation of Manu on Peter Gabriel's 'In Your Eyes' and Robbie Robertson's 'Somewhere Down The Crazy River.' The chorus from 'Savory' also comes from 'In Your Eyes.' Manu is so graceful, which is something I aim for. Like T.S. Eliot said, 'Bad poets borrow, great poets steal.'"

Jawbox's exciting noise has brought them quick recognition with all the attendant media feeding-frenzy. But Zach, whose first love is not music but poetry, views their rise as expected yet still strange. "We've been touring constantly,

except when I went back to school [to study English literature]. So it doesn't really surprise me. I believe in what we do."

Zach's musical contribution to the band is a bit different than his predecessor's. "The beats I play may never have ended up in Jawbox before, because the last drummer [Adam Wade, now playing with Shudder To Think] wouldn't have approached the music this way. Most of the things I play are in four, but I like to shake it up a bit. They're patterns a rock fan might recognize intuitively, and they help to upset a typical punk format."

News..

Eddie Bayers has recently been in the studio recording with Doug Supernaw, Alan Jackson, John Anderson, Tracy Lawrence, Mark Knopfler, Andy Childs, Clay Walker, David Gates, Woody Lee, Nanci Griffith, the Wynonna/Aaron Neville collaboration, Rodney Crowell, Neil McCoy, Brendel, Billy Ray Cyrus, Willie Nelson, John Berry, Jay Eric, Ricky Skaggs, Wesley Dennis, and

Rhonda Vincent.

Michael Villegas working with Ian Moore.

Joe Goldberger just finished recording an album with Annie Haslam's Renaissance, produced by Tony Visconti.

Denny Fongheiser on the new Heart live acoustic album.

Jimmy Christy on Pete Anderson's *Working Class*, joined by percussionists **Lenny**

Castro, James Cruz, and Mike Tempo.

Rob Kurth on Face To Face's *Over It*.

Mike Radovsky on Billy Falcon's recent LP, as well as doing dates with Bob Woodruff.

Gary Husband recently in the studio working on tracks for his upcoming solo project.

Adam Wade on the recent Shudder To Think release, *Pony Express Record*.

Steve Ebe has recently joined Marty Stuart's band.

Brian Zsupnik currently on tour with Boz Scaggs.

Paul Bostaph on the recent Slayer release, *Divine Intervention*.

Condolences to the family of big band jazz drummer **Jack Cesareo**, who recently passed away.

Congratulations to Ellen and **Cactus Moser** on the birth of their son Cody Wyatt.



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William Calhoun

Q I've admired your playing ever since *Vivid* was released, and I think that you and Muzz Skillings were the best rhythm section in rock. Your playing has been, and continues to be, a major inspiration for me. I have a million questions I'd like to ask, but for the sake of brevity I'll keep it to the two most pressing ones.

First, I'd like to know how you adapted to playing with Doug Wimbish (who's no slouch on bass, either)—especially conceptually. It's clear from listening to *Stain* that there was a notable change in your playing in terms of simplicity and interaction with the bass since Doug came on board. I'd like to know how and why that came about.

Second, every so often you ride on a crash cymbal on every beat in the bar (such as toward the end of "Ignorance Is Bliss"). I'd like to know what you consider an appropriate crash cymbal for this purpose, in terms of size and weight. I've tried with all three of my crashes and found that the 17" medium and 18" K are too overpowering, while the 16" thin comes close, but somehow isn't powerful

enough.

Finally, is there any possibility of your doing a clinic in Montreal in the not-too-distant future? Or, even better, the next time you're in town, could I buy you a coffee and ask you the other 999,998 questions?

Gary Lecker
Pointe Claire, Quebec, Canada

A Thank you very much for your compliments. To answer your first question, I didn't have to adapt to Doug's bass playing because I've worked with Doug on other projects over the past four years. I've always been a fan of Doug's playing, and especially of Tackhead, which was a four-piece funk/rock band that Doug put together with three other amazing talents. I recommend that you pick up some of their records—especially *Strange Things*; it's great music.

In terms of my playing style changing, I would have to say that it's a combination of Doug, personal growth, and simply giving the music exactly what it needs to get the information across to people (with some occasional "special-ness" to keep it

interesting). Doug is by far one of the best bass players on this planet. He is also incredibly easy to play with. Conceptually Doug creates big holes in the grooves. And the best part about that is not always filling those holes. Ventilation is *one* of the secrets to a rhythm section's pocket.

To answer your second question, the cymbal you are referring to is a 19" A Zildjian crash-ride. It's my favorite cymbal among those that Zildjian makes. This is the cymbal I can't live without—especially when I'm playing with Living Colour. For my playing situation it's perfect, but naturally you should try it out with your band. It might not be the right thing for you. But if you're playing rock and want to get something like the effect I get, I'd suggest an A Zildjian crash-ride between 18" and 20".

I should be doing a few clinics in Canada in late '94 or early '95. You can always check with the U.S. Sonor or Zildjian offices. If I have time when I arrive in Montreal maybe we can discuss your 999,998 questions over a Japanese meal. The coffees are on me. Peace to you, and good luck.

David Garibaldi

Q Could you please tell me what were the brands and sizes of drums you used while playing with Tower of Power during 1974 and '75?

Steve Murphy
Mount Pearl, Newfoundland, Canada

A The drumkit was by Sonor, with a Ludwig 5 1/2 x 14 snare drum. The bass drum was a 14x22 with coated *Ambassador* heads both front and back. The front head had a 14" hole cut out of it. I used 12" and 13" rack toms and a 16" floor tom, along with a 12" RotoTom tuned high to sound like a 10" tom. The toms had coated *Ambassador* heads top and bottom; the RotoTom had a clear *Ambassador* head. The snare drum had a

coated *Ambassador* batter and a Ludwig snare-side head.

The hardware on the kit was a combination of Sonor and Ludwig stands; the bass drum pedal was probably a chain-drive Camco that I bought at Frank Ippolito's drum shop in New York City. The cymbals were all Zildjians: a 20" medium ride with a beautiful bell, an 18" medium-thin crash, an 18" K that I used as a crash/ride, a 20" swish with several rivets in it, and 14" medium hi-hats.

The kit, as described above, was used on the albums *In The Slot* and *Live And In Living Color*. The Sonor drums were sold long ago, but I still own the Ludwig snare drum, the hardware, and the cymbals.



Blas Elias

Q I'm a wanna-be drummer who looks up to you for inspiration. I have three questions:

1. Do you use that gong behind you when in the studio, or only for live performances?
2. Why do you use *Fusion Hats* by Sabian?
3. Do you remember what your cymbal setup was when you and the rest of Slaughter appeared on the *Arsenio Hall Show* a while back?

Alex Villafuerte
Fremont, CA

A Thanks for your letter, Alex. I'm always glad to hear from people who are interested in or excited about playing drums. The gong that hangs behind my drumset is used in the studio as well as live. I've used that same gong in a few different songs. To get a different

sound for songs that have different moods, we sometimes either speed up or slow down the tape when recording the gong. When the tape is played back at normal speed, the pitch of the gong is either raised (to give it a nice bright sound) or lowered (for a big, majestic sound).

I use Sabian *Fusion Hats* because they are very bright and thick-sounding. I have to compete with extremely loud and layered guitars, so I need my cymbals to cut through. I also like the vents on the bottom cymbal, which help to keep the hats from choking at different angles.

My cymbal setup on the *Arsenio Hall Show* was my standard live rig: two 19" medium-thin crashes in front, a 17" and an 18" medium-thin crash on the sides, 19" and 20" Chinas overhead, a 22" *Rock Ride*, and 14" *Fusion Hats*.



Photo by Lissa Wales



Set yourself up like Eric Singer

KI77



Zildjian





Grip Questions

A I have a question regarding a topic that seems to never go away: the difference between matched grip and traditional grip while drumming. As a boy in school, I was taught to hold my sticks with the traditional grip. Those who used matched grip were forced to re-learn traditional grip. Now that I am learning the kit again, I'm wondering whether I should stick with traditional grip or switch to matched. The comments and suggestions I've received from other drummers and drum teachers vary: "Whatever you prefer," "It doesn't matter," "We don't use marching drums the same way today so there is no need," "Why even spend time thinking about it? Just play."

A large number of drummers I admire play (or played) traditional grip: Buddy Rich, Ed Shaughnessy, Dave Weckl, Peter Erskine, Gene Krupa, Jack DeJohnette... the list goes on and on. Is there a reason

such drummers stick to traditional grip besides "That's the way I was taught"?

Jeff Touchinski
Barnum, MN

Q Jeff, the comments you've already listed pretty much sum up the situation. Most drummers who play consistently with traditional grip do so because they learned to play that way and are most comfortable doing so. Additionally—and importantly—they find that playing with that grip serves their musical needs. Other drummers discovered that the traditional grip was not as effective for them in terms of power or fluidity around a kit, so they added the matched grip to their arsenal—retaining the traditional grip for greater sensitivity and "swing." Still other drummers never played the traditional grip at all and have marvelous abilities using the matched grip exclusively.

It is true that the traditional grip was cre-

ated by marching drummers in the days when drums were hung on a shoulder sling—long before drumsets were ever conceived. Since that grip was the prevalent one when drumkits came into being, kits were set up so as to adapt to the grip. (Thus you see pictures of Gene Krupa with his snare drum drastically tilted away from him.) Drummers who came to the kit without having been trained in the use of traditional grip saw no reason to tilt the drum; it made more sense to keep it flat (or perhaps tilted slightly toward them) and to play with each hand holding the stick in the same manner. Ironically, this philosophy has come full circle, since today's marching drummers play almost exclusively with matched grip, using drum carriers that hold the drums flat in front of them.

If you have been trained to play in the traditional grip and you feel most comfortable doing so, there's no particular need for you to switch to matched grip. You

THE SOUND OF DW DRUMS

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TOP ROW, FROM LEFT: JOEY HEREDIA (SHEILA E. • SCOTT HENDERSON • STRAIT JACKET) JOSH FREESE (JULIANNA HATFIELD • PAUL WESTERBERG • SCHOOL OF FISH) GEORGE STALLINGS (TRAVIS TRITT)
MIDDLE ROW: BRANNEN TEMPLE (SHEENA EASTON) AYNLEY DUNBAR (PAT TRAVERS) JOHN FERRARO (ABE LABORIEL • LARRY CARLTON • CARL VERHEYEN)
BOTTOM ROW: CARL ALLEN (CARL ALLEN QUINTET • VINCENT HERRING • GEORGE COLEMAN QUINTET) GREG GONAWAY (MARIAH CAREY) JOHN HERNANDEZ (BOINGO • CULTURE CLASH)

THE SPIRIT OF RHYTHM



REUTERS

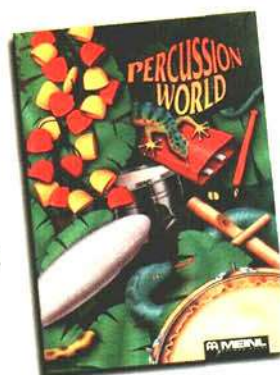
A good percussionist knows all kind of rhythms, styles and instruments and uses those according to the required musical situation. A real master of percussion does even more than that. He fills music with spirit. Leonard "Doc" Gibbs is one.

His discography and tour plans read like a "who is who" of contemporary soul-, jazz-, and blues: Grover Washington Jr., Al Jarreau, Anita Baker, David Sanborn, Earl Klugh and many more. His search for perfect instruments finally led him to Meinl LiveSound Congas from the "Wood Series" fitted with the revolutionary "Floatune" system. Developed by Meinl, this patented system requires no drilling or shell-dampening hardware, so floatune congas provide exceptional resonance and response.



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aren't necessarily "missing out" on any advantage. On the other hand, don't be afraid to experiment with the matched grip, either. It may be that a specific drum pattern or style of playing might feel more comfortable or might be easier to execute using that grip. Choice of grip is sort of an extension of the "use the right tool for the job" philosophy. Drumsticks are our tools, and how we hold them is part of how we use them. It can vary according to the job.

Essential Sight Reading

Q Your April '94 issue included an excellent article by Emil Richards entitled "Sight-Reading Made Easy." In it he mentioned his book *Essential Sight Reading*. Can you tell me the publisher of this book?

Joseph Lareau
Rochdale, MA

A *Essential Sight Reading* is published by Emil Richards Music, 4329 Clybourn Ave., North Hollywood, CA 91602.

6" Splash Cymbals

Q I've noticed that many of the drummers interviewed in your magazine have 6" splash cymbals in their setups. I love the sound of this size splash and would like one for myself. How can I go about getting this rare cymbal?

Kent Morrow
Lanett, AL

A Such cymbals are really not that rare. An A Zildjian 6" splash is offered in Zildjian's catalog. A Sabian AA splash isn't listed in Sabian's catalog, but is still in the line and may be ordered. Paiste can make a 6" splash in the *Paiste* (Signature) series as a custom-order item.

Bozzio Material

Q In the July '94 cover story Terry Bozzio mentioned *Solo Drum Music Volumes 1 and 2* as recordings that

best represent his drumming. Unfortunately, no address/record label was given. How can Bozzio fans get a copy of these recordings—and any other materials you know of that feature Terry?

Mark Humbertson
Woodbridge, VA

A Much of Terry's recorded work as a solo artist is available through Slam International, P.O. Box 163005, Austin, TX 78716. This includes the two *Solo Drum Music* CDs, two *Lonely Bears* CDs, a *Live At Bumbershoot* cassette, and a video of Terry's solo concert appearance at the Palace Theater in Los Angeles in 1994 called *Palace Bootleg*. Write to the company for price and ordering information.

Drummers In Yes

Q Could you please settle a debate on the history of drummers who played over the years with Yes? I seem to remember a drummer besides Alan White playing with Yes for a while in the mid-'70s—although I know Alan played with them on their '79 tour. I see on the album *Yessongs* that Bill Bruford played on some tracks. Could you clarify this matter?

Andrea Bruzik
Babylon, NY

A Bill Bruford was the original drummer with Yes, from their beginning in 1968 through the *Yes* (1969), *Time And A Word* (1970), *The Yes Album* (1971), *Fragile* (January 1972), and *Close To The Edge* (September 1972) albums. Alan White joined the group in 1973 when Bill left to join King Crimson, and has been with them since.

Snowshoe Cymbal

Q I recently came across a "Snowshoe Cymbal." I believe it's the same as the one in your July '94 *From The Past* article. It has 10" cymbals, a black ebonized finish, and a canvas foot strap. A Ludwig name tag is located just below the heel rest. It appears that all but

the foot strap are original and in very good condition. Could you tell me when it was made and its approximate value?

James Irons
Inwood, NY

A We went right to the source for this one. William F. Ludwig, Jr., sent us this information: "The *Low-Boy* or *Charleston* after-beat pedal you describe was invented in New Orleans by Vic Berton to provide a drummer with additional foot-operated cymbal action. Vic patented the device on April 25, 1925 (#1,613,978). I consider it to be one of the five greatest percussion inventions of all time. The illustration here is from the Ludwig & Ludwig catalog of 1927, showing our version of Vic's pedal."



Determining a value for this particular item is extremely difficult. On the one hand, it has tremendous historical significance, and thus would be of great interest to collectors from that perspective. On the other hand, its functionality as a contemporary hi-hat is next to nil—as compared to a vintage snare drum that might still be valued as a playable instrument. If you are interested in selling it, we suggest you contact several of the vintage drum businesses who advertise in the *Vintage Showcase* section of the *Drum Market* classified ad department. It is their business to assess the marketability of historic percussion equipment.

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Photo by John Walker

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The Masters Series now features PowerStroke 3" bass drum heads, exclusive stainless steel hoops and exciting new semi-transparent finishes including Sapphire Sunburst shown above. See your local Pearl dealer for more info or write to: Pearl Corporation, Masters Catalog, 549 Metroplex Dr., Nashville, TN 37211. Please enclose \$3 shipping/handling.

D'Amico Drums



D'Amico drums has just introduced a line of premium-quality American-made drumsets and snare drums. The drums are designed and manufactured in Fremont, California by owner Gene D'Amico, who

has been making drums in the bay area since 1989.

The drums feature 100% New England rock maple ply shells and a patented lug design that eliminates the use of springs and has a built-in tension-rod lock. The majority of the parts used on the drums are also from American vendors.

Each drum shell receives a *Perfect Pitch Bearing Edge* that is said to enhance the sensitivity and provide exact tuning capability. Snare drums receive D'Amico's exclusive *Precision Profile Snare Bed*, which is machined using computer-controlled equipment for unparalleled accuracy (according to the manufacturer). Toms are suspended using the RIMS mount system.

A variety of wood stains are available with a natural-oil *Acoustically Transparent Finish* or high-gloss lacquer. Solid colors as well as pearlescent paint finishes are also available. Hardware is available with chrome or brass plating as well as custom black wrinkle powder coating. A five-piece kit sells for \$4,100. **D'Amico Drums, 44170 Old Warm Springs Blvd., Fremont, CA 94539, (510) 226-8700.**

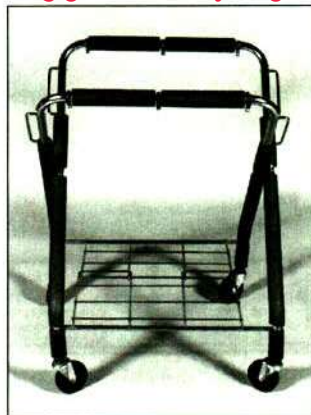
EPS Shaker And Super Shaker



Electronic Percussion Systems now offers two hand percussion devices. The *Shaker* features three discrete triggers for three discrete motions: back and forth, left to right, and up and down. The *Super Shaker* adds a fourth trigger that senses impact; hit the *Super Shaker* into your palm to activate the impact trigger. The devices plug into any trigger input and come complete with a 20' cable.

The *Super Shaker* retails for \$149.95; the *Shaker* lists for \$129.95. **EPS, 220 6th Ave. S, St. Cloud, MN 56301, (612) 259-1840.**

Bigger Carrying Cart



The *Gigger* is a lightweight, collapsible carrying cart for transporting drums and other musical equipment. Constructed of steel tubing, the *Gigger* is fitted with casters that can turn in any direction and is equipped with four carrying handles. When not loaded it can be stored anywhere or used on stage as a monitor or amp stand. Suggested list price is \$225, plus \$20 shipping. Please type or print all correspondence to **KM Enterprises, P.O. Box 6233, Virginia Beach, VA 23456.**

Mystique Triggers

Mystique Sound Solutions, Inc. offers a complete trigger system comprised of the *J-5000* tom-tom trigger, the *J-1000* kick drum trigger, and the *J-2000 Trigger Snake*. The tom triggers do not require contact with the drumhead and are invisible to an audience. The trigger is positioned inside the drum, thus maintaining the natural drum sound and virtually eliminating false triggering (according to the manufacturer). This also allows the trigger to be used easily on RIMS-mounted drums.

The kick drum trigger is mounted in an impact pad and struck directly by the beater. It can be used by players using double pedals and is said to achieve accurate velocity on both the left and right beaters.

The *Trigger Snake* is a box that is mounted on top of the kick drum with up to eight trigger inputs. All trigger lines from each drum can be plugged into it, with only one send line connecting to the trigger interface. This eliminates both the worry of cables becoming unplugged during performance and also the undesirable appearance of many cables extending from the drums.

Mystique Sound Solutions, Inc., 345 Atwater St., St. Paul, MN 55117, tel: (612) 488-1560, fax: (612) 488-1589.

Slingerland Modern Radio King And Studio King Snares

Slingerland has introduced a modern version of its classic single-ply-shelled snare drum. Dubbed the *Modern Radio King*, this drum is a blend of classic and current drum features. It is the first *Radio King* to be equipped with ten lugs instead of eight. The new drum also features a die-cast hoop and a new snare strainer, and will be offered in 5 1/2" and 6 1/2" depths. Marine pearl, black diamond pearl, champagne sparkle, and natural maple finishes will be available, along with custom color options.

Slingerland has also created a new drum line called *Studio King*. Drums in this line feature ten-ply maple shells, die-cast hoops, newly designed strainers, and ten lugs per head. Finishes available include natural maple, black lacquer, and red violin lacquer.

U.S. customers should contact **HSS Inc.** at (804) 550-2700; international customers can contact **Gibson USA** at (615) 391-2164.

New Developments From Yamaha



Yamaha's *Recording Custom* drumkit series has been enhanced with the addition of the *YESS* (Yamaha Enhanced Sustain System) tom mount, which utilizes a tom arm that does not penetrate the shell and is attached to only two points on the drum. Also available are two new finishes: antique sunburst and deep aqua.

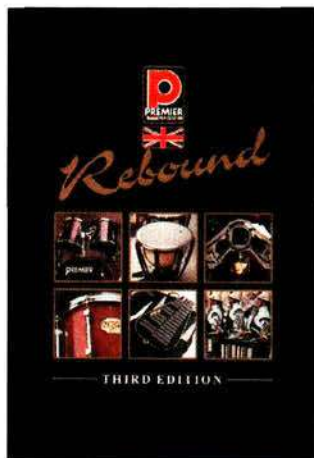
The entry-level *Power V Special* kit has been re-designed with new tom holders compatible with all Yamaha drum series, high-tension lugs, and ten-ply birch/mahogany bass drum hoops. Drum shells are of eight- or nine-ply mahogany/basswood.

Signature snare drums from Yamaha now include a *Vinnie Colaiuta* model, which features a 4 1/2 x 14 maple shell with a sharp bearing edge for sensitive response. The strainers have been designed to accommodate a 30-strand stainless-steel wire snare assembly. The drum has staggered, small-body lugs and a see-through aqua finish. New *Dave Weckl* models feature the same dual snare system as on previous models, but are now available in 5 1/2" and 6 1/2" deep shells. *Manu Katche* models are available in 5 1/2" and 6 1/2" depths and feature brass shells and black nickel alloy finishes. Die-cast hoops and high-carbon steel snares are standard.

Finally, Yamaha offers the *Sound Screen*, a four-panel *Plexiglas*

shield that contains drum sound in the manner of an isolation booth. Panels are connected by heavy-duty chrome hinges, and are available in 24" and 48" heights. Panel extensions are available to add 12" of height to either model; a black *Cordura* carrying case is also available. **Yamaha Corporation of America, Band & Orchestral Division**, P.O. Box 899, Grand Rapids, MI 49512-0899.

Premier Rebound "Magalog"



Premier Percussion has released the third edition of its *Rebound* publication—a combination magazine/catalog that combines product information with stories on and tips from Premier artists. A copy can be obtained from any Premier dealer or distributor, or from **Premier Percussion USA**, 1263 Glen Ave., Ste. 250, Moorestown, NJ 07057, tel: (609) 231-8825, fax: (609) 231-8829 in the USA, or **Premier Percussion Ltd.**, Blaby Rd., Wigston, Leicestershire, LE18 4DF, tel: 0116 2 773121, fax: 0116 2 776627 in the UK.

Roland TD-5K Compact Drum System



Following the success of their *TDE-7K Compact Drum System*, Roland has broadened their line with the *TD-5K*. The new model features a streamlined sound module, completely re-designed pads, and a simpler and more affordable configuration. The *TD-5K* includes the *TD-5 Sound Module*, *KD-5 Kick Trigger*, *FD-7 Hi-Hat*

Controller and five *PD-5* pads. The new units are not intended to replace any existing models, but rather to complement them and to offer entry-level users another option.

The *TD-5 Module* features eight trigger inputs and thirty-two preset patches, can accept acoustic trigger inputs without using the *AT-4* interface units, and offers an even quicker response than that of the *TD-7*. The system comes complete with sound module, cables, stand, and hardware. Suggested list price is \$1,795.

Roland Corporation U.S., 7200 Dominion Circle, Los Angeles, CA 90040, (213) 685-5141.

Grover Maple Symphonic Snare Drums

Grover Pro Percussion has added 100% New England maple-shell symphonic snare drums to its *Projection Plus* line. The drums feature ten-ply shells, *Cam-Lever* strainers, nodal venting, extended Grover *Silver/Bronze* or cable snares, and five-point adjustable *Outriggers*. All shells are hand-selected for interesting and beautiful grain patterns and are finished in natural clear coat lacquer. Sizes available are 5 x 14 and 6 1/2 x 14. **Grover Pro Percussion, 38 Montvale Ave. G-25, Stoneham, MA 02180, tel: (617) 438-4600, fax: (617) 438-6611.**

Vater Classic And Universal Models

Vater's new *Classic* drumstick model features a quick taper from the shoulder to the barrel-shaped wood tip, and is said to be well-balanced and great for studio work and fast playing. Length is 15 5/8"; diameter is 37/64". The new *Universal* model has a sturdy neck design, added length, and a round/oval wood tip. Added length is said to add extra punch for high volume playing. That length is 16 1/8"; diameter is 19/32". **Vater Percussion, 270 Center St., Holbrook, MA 02343, tel: (617) 767-1877, fax: (617) 767-0010.**

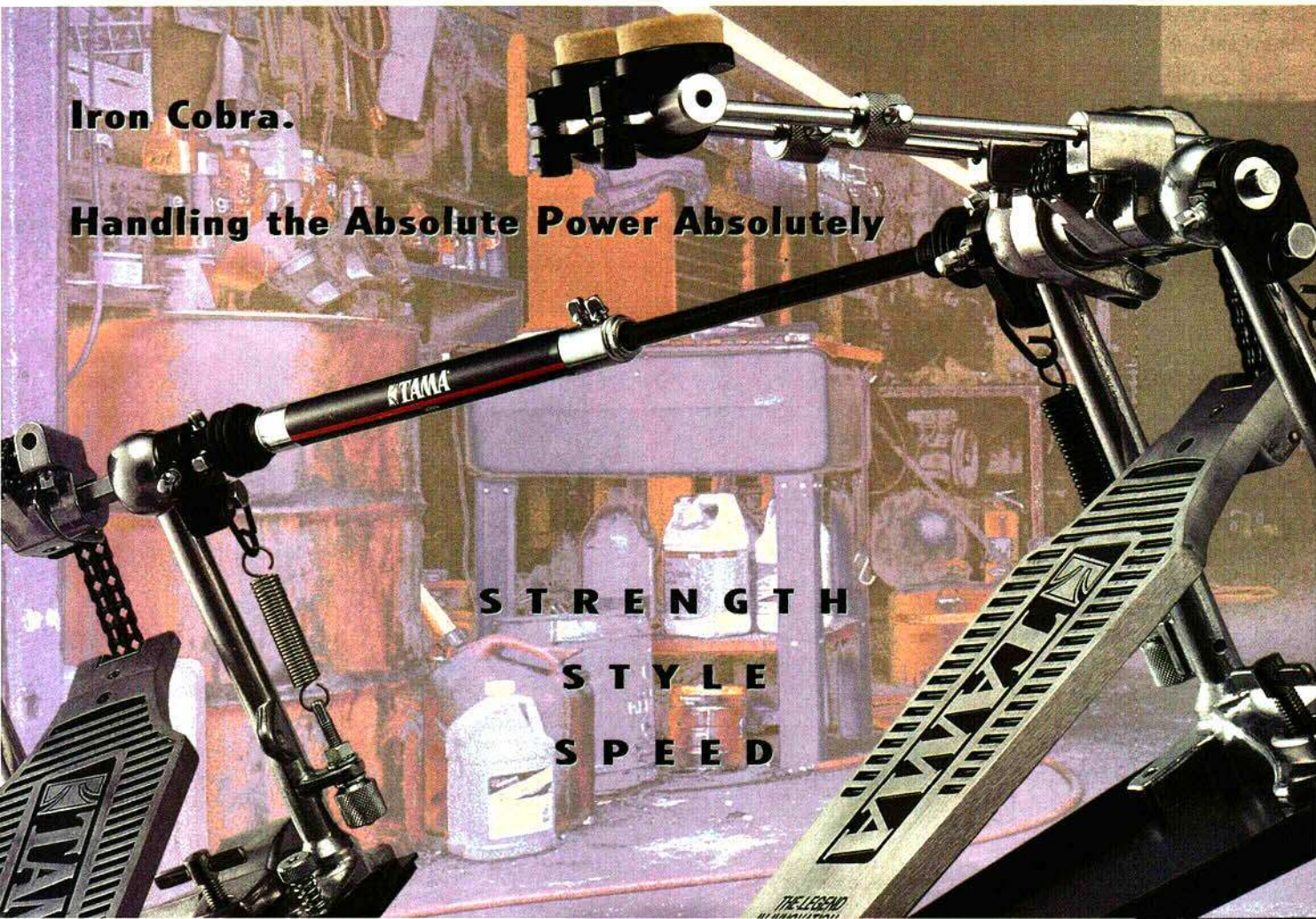
New KATalogs



According to KAT, there's something for everyone in both of their newest brochures. The *Controller* KATalog features the KAT family of percussion and mallet controllers including the *drumKAT 3.5*, *dkIO*, *trapKAT*, *malletKAT PRO* (with and without sounds), and related stands, hardware, and cases. The *Accessories* KATalog features KAT's line of trigger and control pedals, trigger pads, acoustic triggers, and other accessories including KAT wear. **KAT, Inc., 53 First Ave., Chicopee, MA 01020, tel: (413) 594-7466, fax: (413) 592-7987.**

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Vintage Drum Center Photo Catalog

Vintage Drum Center of Libertyville, Iowa is offering a free sixteen-page tabloid-size catalog featuring 130 photographs of vintage snare drums and sets. The photo section is updated with each new edition of the periodic publication. According to owner Ned Ingberman, Vintage Drum Center is currently the only vintage drum dealer offering a photo-oriented catalog, and response has been positive. **Vintage Drum Center, Rt. 1 Box 129-N, Libertyville, IA 52567, tel: (800) 729-3111, fax: (515) 693-3101.**

RAM DP Rack 8 Riser Systems

Ram Products, a company specializing in custom drum rack systems, now offers the *RP* line of production rack & riser systems for any drummer of any style. The *RP-1000* is a no-nonsense single-bass rack with sleek lines and open areas and space to expand. The *RP-2000* employs the basic design of the 7000 but features a wide stance in the front uprights, leaving room for a second bass drum and growth on either side. Both models are made from high-grade steel (for structural integrity without high weight) and are powder coated for a durable finish. The *RP* line uses standard 1 1/2" round tubing clamps found at most music stores. **RAM Products, 1306 Ramona St., Ramona, CA 92065, (619) 789-6377.**

African American Drum Company



African American Drum Company allows the drummer to design his or her own custom maple drumkit. Shells are offered in 6-ply (with rings), 8-ply, or 10-ply configurations, with 2.3 mil steel, 2 mil brass, or die-cast hoops (in chrome or black). AADC offers hand-crafted bronze tuning lugs, and RIMS are standard on all toms. All drums are available in different dimensions with a wide choice of stained and lac-

quered finishes. (Interior stained finishes are available at no extra charge.) Custom snare drums are also offered in a variety of sizes. **African American Drum Company, P.O. Box 4385, Arcata, CA 95521, (707) 668-4173 (attn. Calvin Hall).**



Scott Travis. The power behind Racer X, Judas Priest, and now Rob Halford's new band Fight. When it comes to the art of double bass drumming, he's got it all. The speed, strength and volume of a jackhammer. Combined with the imagination and style of a master.

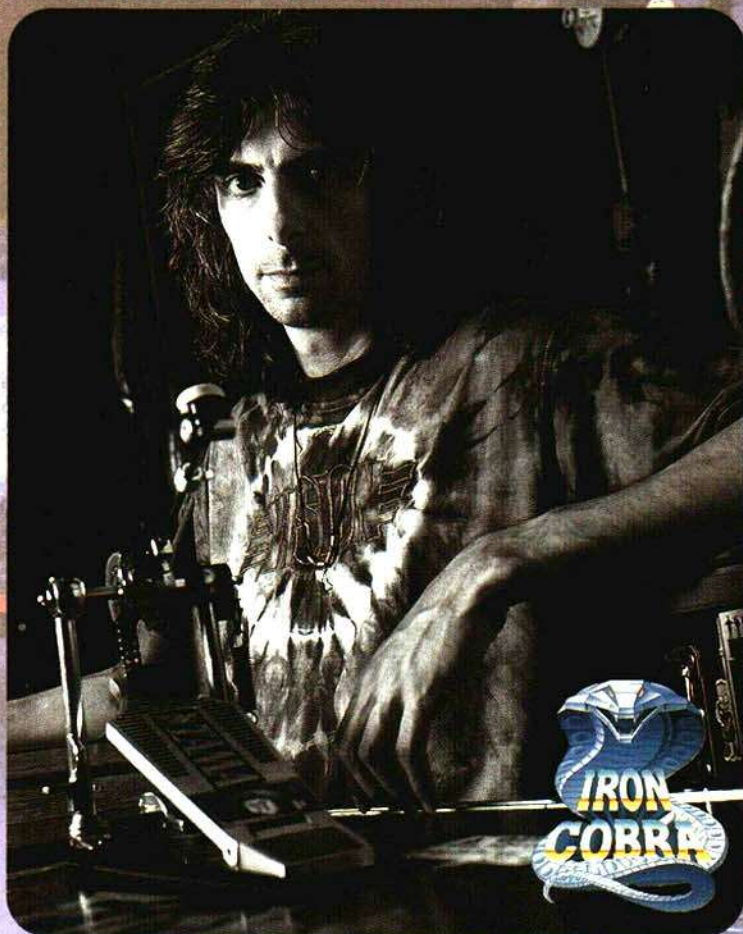
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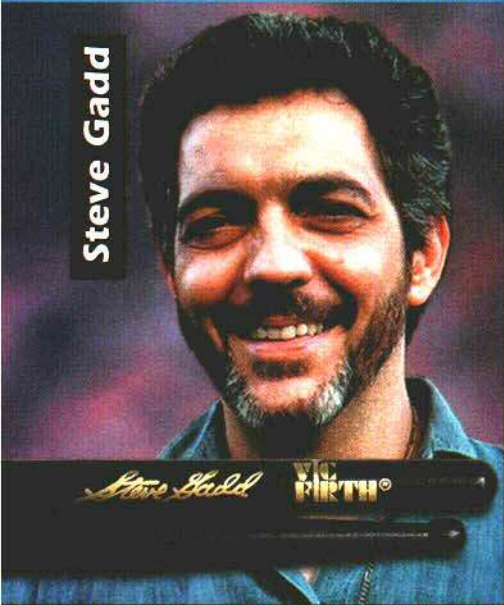
TAMA

For more information on the Iron Cobra pedal or Tama Drums and Hardware send \$3.00 (\$4.00 in Canada) to: Tama Dept. MDD37, PO Box 886, Bensalem, PA 19020 • Box 2009, Idaho Falls, ID 83403. In Canada: 2165-46th Avenue, Lachine, Quebec H8T-2P1.

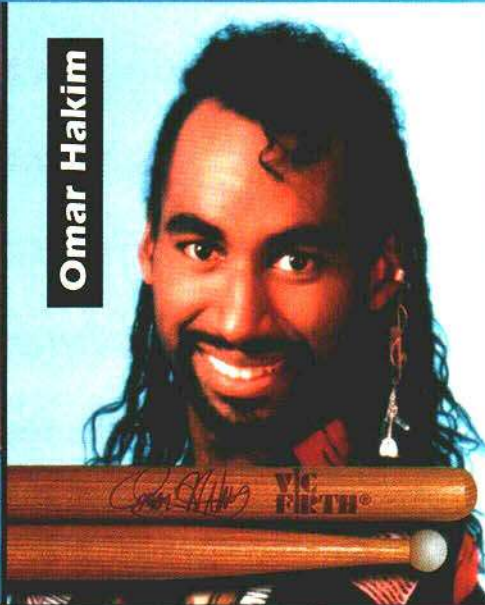


Dedicated to

Steve Gadd



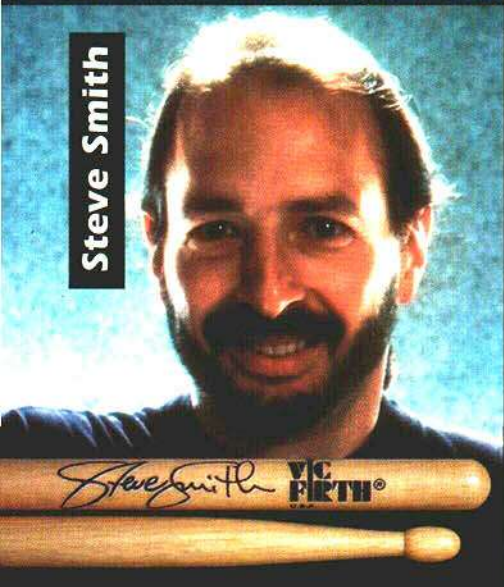
Omar Hakim



Dave Weckl

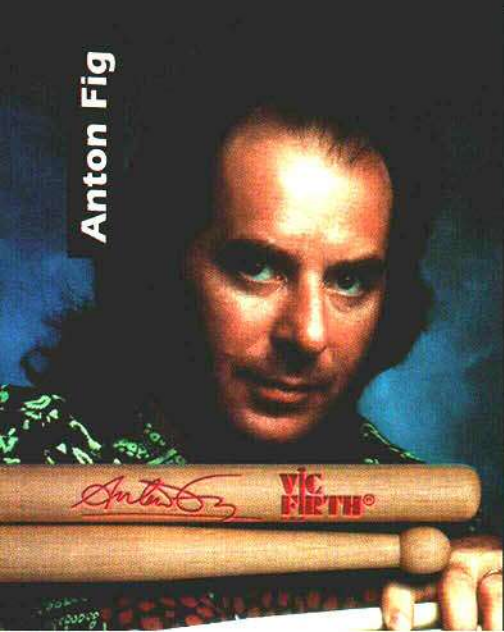


Steve Smith

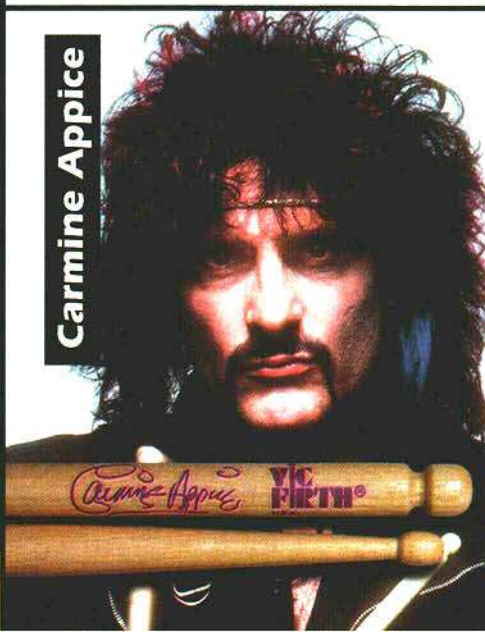


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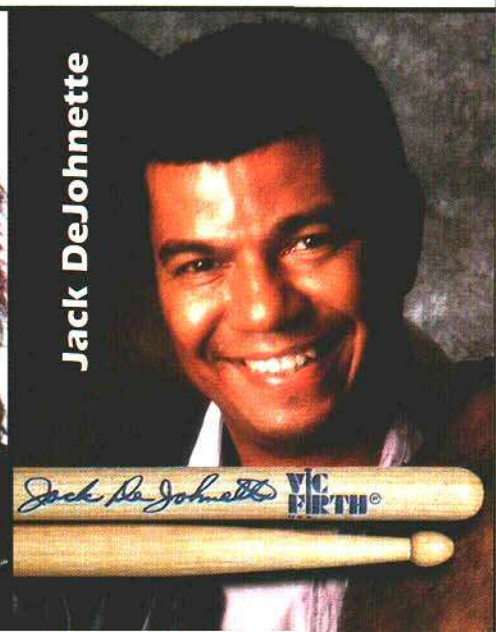
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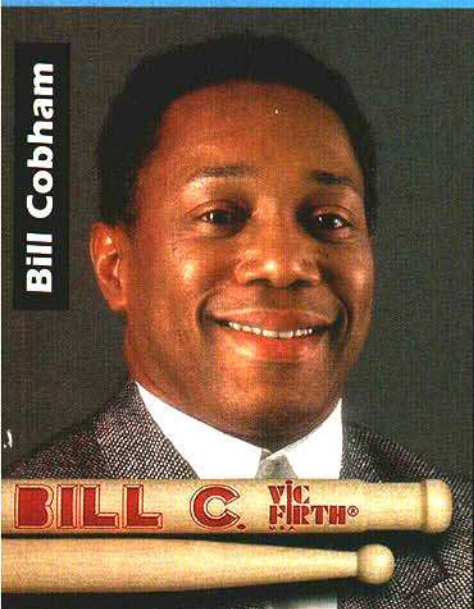


Jack DeJohnette

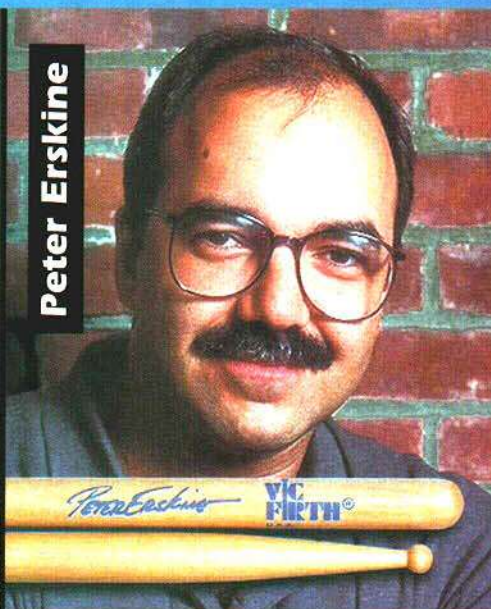


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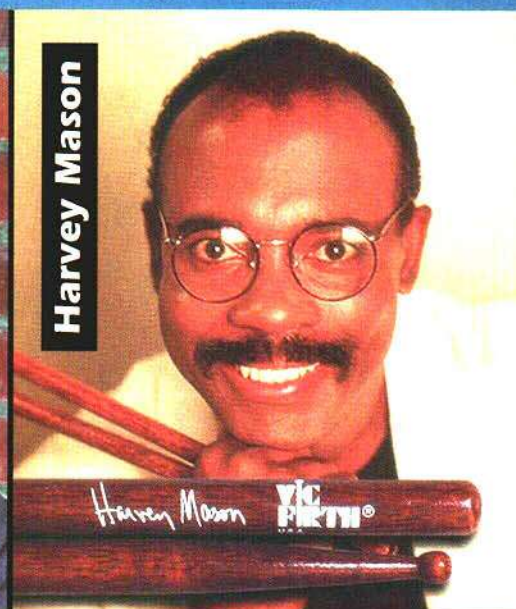
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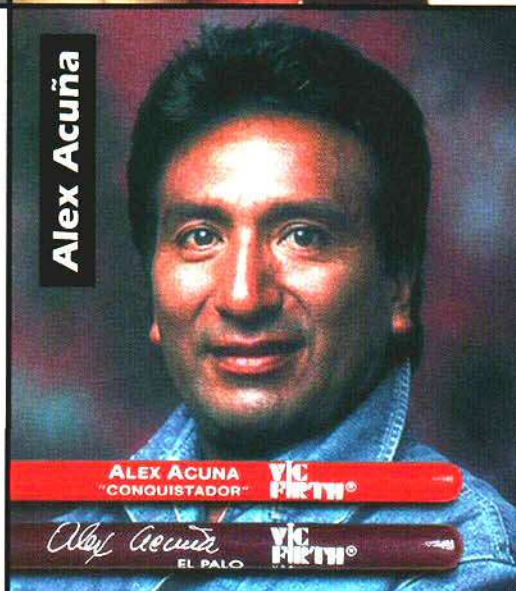


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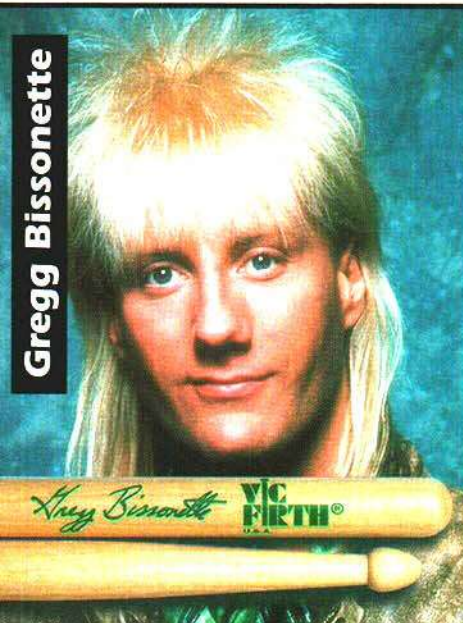
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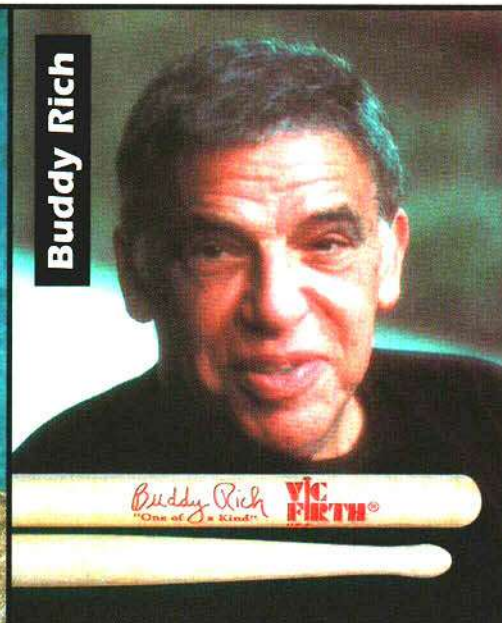
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Yamaha Club Custom Drumkit

by Rick Van Horn

When it comes to the sound of this attractive mid-price kit, it's all in your heads.

The *Club Custom* is Yamaha's entry into the mid-price drumkit arena—one in which they had not heretofore been a player. It's designed to serve the needs of semi-pro to professional players who are ready to move up from an entry-level kit but may not be ready (or able to afford) a top-of-the-line drumset.

In order to offer both musicality and economy, the *Club Custom* combines several elements from Yamaha's other lines. The drums feature seven-ply birch/mahogany shells (eight-ply for the bass drum) similar to those on Yamaha's *RTC* series (but without that series' outer phenolic layer). The long, high-tension lugs are borrowed from the *Power V Special* kit, while the tom-tom holder, bass drum spurs, and floor-tom leg brackets are the same as those used on the *Recording Custom* and *Maple Custom* lines. Additionally, the insides of the shells are treated with the same special sealer/finish used on the *Maple Custom Vintage* sub-series. (The finish on the *Club Custom* has an added ingredient to color the insides of the shells black.)

Our test kit (catalog number *CC2F68*) included a 16x22 bass drum, 8x10, 10x12, and 11x13 power rack toms, a 16x16 floor tom, and a 6 1/2 x14 steel snare. The bass drum and toms featured Remo *Pinstripe* batter heads. The toms featured Remo *Diplomat* bottom heads; the bass drum was fitted with a *Pinstripe* batter head and a black Yamaha-logo front head with a 10" circle cut out of its center. The snare drum was equipped with a coated Yamaha batter and a Yamaha snare-side head. The hardware package included one snare stand, a hi-hat, one straight cymbal stand, one boom cymbal stand, and a bass drum pedal—all from Yamaha's 800 series.

Appearance

The overall look of the kit is excellent. The birch outer ply allows Yamaha to put a nice lacquer finish on the drums. Our test kit had the Deco Red finish, which is a deep red stain (that allows the wood grain to show through) over which a tracery of fine black lines is applied in a swirling pattern. Opinions at *MD* were mixed as to the attractiveness of this particular look, but that's a purely subjective matter. The finish is undeniably original, and the finishing *job* was outstanding. Other finishes in the series include Deco Bronze, Black Shadow, and Midnight Confetti.

Another element of the kit that gives it a nice, professional look is its long, high-tension lugs. They're similar enough to those on

the *Recording Custom* series to be mistaken for them at even a short distance. This little deception is spoiled somewhat, however, by the large, rectangular, metallic logo badges glued to the shells. The words "Yamaha" and "Custom," are reasonably small, but the word "Club" is sizable. The tags just struck me as more appropriate for a hockey stick or a can of beer. I'd have liked something a bit more subtle. But since I don't particularly want to resurrect the controversy that was stirred up a few years ago over the size of logos on drums and cymbals, I'll just say that this is a personal issue and leave it at that.

Hardware

Since there isn't anything particularly new about Yamaha's 800 series hardware, I'll say only that it's great stuff. The stands are heavy-duty and feature double-braced legs for excellent stability. The bass drum pedal is especially nice: light, responsive, and quick—yet powerful.

I'm not surprised that Yamaha would offer 800 series stands with this kit; they represent the lower-priced of the company's two double-braced lines. (The 900 series features particularly large tripods and some extended sections.) However, since the kit is targeted at the semi-pro/weekender market, I'd like to see them also make it available with their lighter 700 series stands—which are identical in all respects to the 800 models except that they use single-braced tripods. There would be no sacrifice in adjustability, positioning, or performance—just in weight. It might be an option to consider.

The nicest hardware feature on the kit is the tom-mounting-arm design. Introduced at the January 1994 NAMM show, the tom arm features a ball-and-socket design somewhat similar to the one Yamaha has employed for years, but with one major exception: The arm now extends out of the ball, rather than out of the top half of the clamping section. This gives the arm a much greater range of mobility. In fact, a drum mounted on the arm can be rotated completely around so that the bottom head is facing up. (I found that to be a nice touch when it came to tuning or changing the bottom heads of the rack toms.) Yamaha's tom-mounting system has always been good; now it's even better.

Snare Drum

I've put my comments about the snare drum into a separate section because the drum isn't really new as of the introduction of the *Club Custom* kit. It's Yamaha's *SD246* steel-shell model, and it's been in the line for some time. A version of it is offered with the *Power V* kit, and it's really Yamaha's basic, one-size-fits-all metal drum.

The smooth steel shell provides tremendous sensitivity to vibration. *Some* of that is good, because it helps produce really impressive snare sensitivity, lots of volume and projection, and plenty of cut. But the *SD246* goes too far; the drum is downright *hyper-sensitive*. It resonates with itself, with other drums, and even with vibrations from outside sources (like other instruments) to produce snare buzz from hell. No amount of tuning, muffling the head, or tightening the snares could seem to control this problem. I did, however, have success with muffling the *shell itself*, using some cotton padding taped to its interior surface. This brought the resonance of the shell under control and gave the drum a sound similar to that of a crisp, bright-sounding wood drum. From that point forward the drum was a joy to play on, because all of its other good features were no longer being overpowered by the shell's resonance.

By the way, if you're wondering why Yamaha doesn't offer a wood snare drum to match the rest of the *Club Custom* kit, they do—sort of. A matching wood snare is available as a special-order item. It isn't in the basic kit package because wood snare drums are more expensive to produce than metal drums, and thus it would add considerably to the total cost of the kit.

Drumkit Sound

Let's get back to the *Club Custom* bass drum and toms. The birch/mahogany shells are fairly thick, yet light. I've had experience with similar shell configurations recently, and I had expectations of a bright, lively, wide-open sound. But out of the box, the sound of the drums was tight and somewhat choked. A little judicious re-tuning improved things a bit, but I was surprised that I couldn't get a bigger total sound. What I was getting was a fairly thick impact sound, but a much thinner, more pointed sound out of the bottom of the drums. Then it occurred to me that the problem might be the choice of heads that came on the drums.

Birch/mahogany shells tend to be bright and lively—and some people interpret this sound as "thin." Possibly to offset this a bit and to fatten up the sound, Yamaha fitted the drums with *Pinstripe* batter heads—which tend to produce a round, fat tone heavy on the lower frequencies. But the *Diplomat* heads mounted on the bottoms of the toms are quite thin, and are designed to resonate and project the sharper, higher frequencies. Perhaps Yamaha's designers thought they would get the best of both



worlds by using these two heads together. What I think they got was two effects that tend to negate each other. It's the same situation as when a bass guitar is played through a lead guitar amp with the EQ all up in the high frequencies.

To test my theory, I started switching drumheads. I left the *Pinstripes* on the tops of the drums, but switched to clear *Ambassadors* for the resonant heads. These are a little thicker than *Diplomats*, and as such can project more of the frequencies produced by the *Pinstripes*, so the heads tend to complement one another. The drums immediately opened up with a fatter, rounder sound. This led me to try a coated *Ambassador* top/clear *Ambassador* bottom combination—which produced an excellent general-purpose sound with lots of life in the drums and plenty of attack. A final test with a combination of coated *Ambassadors* on top and clear *Diplomats* on the bottom brought the entire sound up into the high ranges, with incredible sensitivity and resonance—excellent for a tight, jazzy sound. I think Yamaha simply made a mistake when it came to head selection for this kit, and I strongly suggest that they consider equipping it with another combination.

I also disagree with Yamaha's decision to put a ported front head on the bass drum. To the best of my knowledge, Yamaha is the last major manufacturer to still do that—for good reason. Fewer and fewer drummers today are happy with the open-front, tight-and-punchy bass drum sound. More and more are returning

to the bigger, fuller, more *complete* sound of a bass drum with an intact front head. Even those who cut a hole for miking purposes are using fairly small holes set somewhat off-center, in order to retain as much of the body of the drum as possible. But Yamaha's hole is 10" in diameter, and in the center of the head. This effectively lets all of the impact sound project straight out of the drum, without giving it much of a chance to develop inside the shell. As a result, the drum has lots of attack, but not a lot of satisfying depth and body.

It was a simple matter to put a solid front head on the drum—and when I did that the drum had plenty of bottom and lots of resonance. (This is what I call "headroom" in a drum, and a given drummer could muffle it or not as he or she desired.) But as a consumer, I would resent Yamaha's making this necessary for me to do. If my new bass drum comes with a solid front head and I *want* to cut a hole in it, there's no problem. But if it comes with a hole that I *don't* want, I'm forced to buy a replacement head at

extra cost. (And I probably lose the Yamaha logo, which I might also find objectionable.) I suggest that Yamaha install a solid head and let buyers do what they will with it; that should keep everybody happy.

Conclusions

Before anybody thinks I'm down on the *Club Custom* kit, let me stress again that my only problems were with a snare drum that had too much resonance (which can be controlled with a little effort) but was otherwise fine, and with Yamaha's choice of drumheads (which you might just love, and which can easily be altered if you don't). When I played the kit with the snare's shell muffled down a bit and with my preference in heads, it performed admirably, and I enjoyed myself immensely. I have no qualms in recommending the kit (it's priced at \$2,895), with the proviso that you might want to discuss with your dealer the possibilities of ordering it with different heads or performing a head-swap when it arrives.

New Sabian Cymbals

by Rick Mattingly

In the past few months Sabian has unveiled a new series of *Jack DeJohnette Signature* cymbals called *Encore*, a 21" ride cymbal created for Ed Shaughnessy, and the Pro line of "Euro-style" cymbals made from the alloy known as B8. They all proved interesting additions to the Sabian line.

Jack DeJohnette Encore Series

The original *Jack DeJohnette Signature* cymbals were unlathed and unhammered, and were notable for their extreme dryness. The new series, labeled *Encore*, are essentially hammered versions of the same thing, giving the cymbals a few more overtones and more of a mainstream sound.

Note: Sabian no longer lists the original *DeJohnette* cymbals in its catalog and price list, but a company spokesman assured us that the cymbals are still available through special order. That's good news, especially in terms of the original rides and hi-hats; the new versions are fine cymbals, but are different enough from the originals that a player could conceivably want models from each series.

The 20" *Encore* ride has a slightly lower pitch and a few more overtones than the original *DeJohnette* ride, but overall it sounds brighter than its predecessor. Generally, when a cymbal is classified as "dry," that means it doesn't have many overtones. Often,

such cymbals have a very metallic, clanky sound. The original *DeJohnettes* were notable for the fact that they had very few overtones but produced more click than clang. They were ideal for extremely fast ride playing that required pinpoint definition, but didn't have the overtones or sustain needed for slow tunes in which the ride notes had a lot of space in between.

The *Encore* ride still produces good definition at fast tempos, but the stick sound is a bit brighter and more metallic than on the original version. Also, by virtue of having a few more overtones, the cymbal sounds better at moderate tempos—but still wouldn't be my first choice for a slow tempo. The *Encore* ride is still a very dry cymbal, but isn't quite as extreme as the original and thus might find favor with a larger percentage of players. List price is \$267.

The 14" *Encore* hi-hats are thinner than their older brothers, making their pitch a bit lower. They also have more overtones, which combines to give the *Encore* hats a slightly darker quality than the original *DeJohnettes*. The new models also feature larger bells, which don't produce the almost anvil-like clang of the originals. The "chick" sound is very similar on both versions, with the *Encores* being a bit darker, but what really distinguishes the new models is their ability to generate a good swishy sound when in the half-open position—a sound that was near-impossible with the original *DeJohnette* hi-hats. Overall, the new hi-hats produce darker, fatter sounds than the more metallic-sounding originals (making the *Encores* better-suited for mainstream jazz playing while the previous version might work better for rock or funk set-

tings). List price is \$320 a pair.

The *Encore* China cymbal should find favor with drummers who like to ride on a China cymbal and get a dark, trashy sound without excessive overtone buildup. The cymbal is a bit too dark and gongy-sounding to work as a crash, but definition is excellent and it has just enough overtones to give it that Chinese sound. This is a definite improvement over the original *DeJohnette* China cymbal, which didn't have enough overtones and was too metallic-sounding. The *Encore* model solves that problem, but remains one of the darkest, driest Chinas you'll ever hear. List price is \$267.

The original *DeJohnette* crash cymbals were the weakest of the series, being so dry as to sound extremely gongy with virtually no shimmer. The 18" *Encore* crash is a big improvement in that it has considerably more overtones. But be forewarned that it is still an extremely dry, dark crash sound, and has a very low pitch. It also has a slightly flanged edge, like Sabian's *Sound Control* series, making for extremely fast decay. The cymbal is perfect for short punctuations, and as such could be very effective within a cymbal setup (even though few drummers would be likely to use such a sound as their *primary* crash). List price is \$227.

Ed Shaughnessy Signature Ride

Knowing that former *Tonight Show* drummer Ed Shaughnessy used to be a fan of Zildjian's *Rock 21* ride cymbal, I assumed that his new *Signature* Sabian model—which has a 21" diameter, is of the AA type, and has a larger-than-usual bell—was simply a clone of Shaughnessy's previous ride choice. But the Sabian/Shaugnessy cymbal turns out to be significantly different.

The Sabian model is somewhat heavier than the *Rock 21*, making it drier and pingier. Since Shaughnessy's specialty is big band, it's easy to understand why such an instrument would appeal to him, as the definition is crystal clear with no overtone buildup, and the 21" size gives it a little extra volume and carrying power.



I haven't played a whole lot of big band gigs in my career, but I've done my share of rock playing, and this would be an excellent cymbal in that setting. It's not so heavy as to sound anvil-like, but heavy and bright enough to cut through loud volumes, with enough overtones to fill out the sound behind ballads. List price is \$290.

Pro Series

Sabian refers to its new Pro series cymbals as "Euro-style," since they are made from the same B8 alloy (92% copper, 8% tin) used in Paiste 2000, 2002, 3000, and *Alpha* cymbals (as well as most Meinl cymbals). By comparison, Sabian AA and HH cymbals and Zildjian A's and K's are made from a B20 alloy (80% copper, 20% tin). B8 is also the alloy used in many budget cymbals, including Sabian's own B8 and B8 Pro series cymbals, and the Pro series is priced identically to the B8 Pro series. (As an example, Pro 14" hi-hats list for \$183, while Sabian AA 14" hi-hats list for \$288.)

In case you found part of the preceding paragraph confusing, don't feel bad. It's like this: Sabian already had a series called B8 Pro, and now they have a series simply called Pro—which is also made from the B8 alloy. So if you like what you are about to read in this review and decide to pick up a Sabian Pro cymbal, don't buy a Sabian B8 Pro by mistake. It's a different animal (although a close relative). By the way, the company also has a series simply called B8. What differentiates the three series is the hammering and lathing techniques involved in each. (Considering how creative Sabian is in terms of coming up with new sounds, they

could use a bit more variety when it comes to naming their products.)

Anyway, despite the budget price, Sabian feels that the Pro series can offer serious competition to other "Euro-style" cymbals on the market. At this point, the Pro series only has a few models to choose from, but the quality is there. In general, the Pro cymbals have the more "compact" sound characteristic of B8-alloy cymbals, with a narrower range of frequencies and overtones than cast cymbals. Some consider this type of cymbal to be more focused; to others they are simply "thin"-sounding.

Cymbals of this type that are cut from large sheets of pre-rolled metal are often considered more consistent than cymbals that are cast. As a result of a shipping error, I was able to test this theory with the Pro series. According to the packing list, MD was supposed to have received a 16" Pro crash as well as a 16" Pro *Studio Crash*, but the box contained two Pro crash cymbals and no *Studio Crash*. The two 16" cymbals were, indeed, identical in character, but were about a minor-third apart in pitch. So you should definitely play each cymbal before you purchase it to make sure it is exactly what you want in all respects.

Pro Rides

The Pro 20" ride has excellent definition and a reasonable amount of overtones—not as many as a typical AA or HH, but enough to fill out the sound. It's the fullest-sounding of the three Pro rides, and its bell produces a reasonably clear clang that would work fine for Latin patterns or heavy metal quarter notes. Overall, it has the biggest potential for general-purpose work of the three rides tested.

The 20" *Dry Ride* is a bit higher-pitched than the "regular" 20" ride, and has more contained overtones. It features excellent definition, with more click than ping, and its bell is clear and cutting. It is a bit thin-sounding compared to the cymbal reviewed above, and might not work as well in high-volume situations. But if you want a ride that you can lay into without overpowering a moderate-volume band, this could be what you're looking for.

The Pro *Studio Ride* has the lowest pitch of the three as well as the most overtones. Definition isn't as pronounced as on the two rides reviewed above, and there was an annoying, high-pitched under-ring that asserted itself on occasion. The cymbal would work best in settings where you wanted more of a wash of sound within the band's sound as opposed to something clear and cutting over the top of the band. List price for all three ride models is \$168.

Pro Hi-Hats

Sabian's Pro 14" hi-hats do everything you would want hi-hat cymbals to do. When played with the pedal, they produce a fat "chick" sound at a medium pitch. When played with a stick they produce clear articulation when closed and have plenty of overtones for "barks," jazz-style, and sloshy playing. List price is \$183 per pair.

The 13" version has similar characteristics—a good "chick," tight closed sound, good amount of overtones—but the pitch is slightly higher and the volume slightly less. Still, the higher pitch could help the 13s cut through better, so they have just as much potential for use as primary, general-purpose hi-hats as the 14" version.

There are also 13" Pro *Fusion* hi-hats available, which feature an extra-heavy bottom cymbal that has two "air holes" cut into its bell to prevent airlock. The "chick" sound is sharper and more pronounced than on the regular 13" hats, and when the hi-hats are played with a stick in the closed position, the definition is extremely cutting. These cymbals have fewer overtones, so they don't respond as well to jazz-type open-and-closed ride patterns, and the sloshy sound is not as good. But for straight 8th- or 16th-based music with a lot of tight hi-hat playing, they would be ideal. List price for 13" hi-hats is \$171 per pair.

Pro Crashes

Whereas the more focused sound of the B8 alloy can enhance definition of ride cymbals and hi-hats, it can result in crash cymbals lacking body—hence the complaint that such cymbals sound thin. As a group, the Sabian Pro crashes had much more body than I expected from B8-alloy cymbals, but still less than AA or HH models.

I tested two 18" Pro models: the crash and the *Studio Crash*. The regular crash was the most full-bodied, and had a fairly healthy sustain. The *Studio Crash*, by contrast, was thinner and thus lower pitched, with fewer overtones and quicker decay. I'd go for the regular 18" crash in a high-volume situation and the *Studio* model in low-to-moderate volume settings. List price for each is \$141.

As mentioned above, I received two 16" Pro crash cymbals (and no *Studio* version). Both were very fast in terms of response, and both had enough overtones for a reasonably full-bodied sound and a good amount of sustain. I would rate them as the most versatile of the crashes I tested, having high enough pitches to cut through loud volumes but enough sensitivity to work well at moderate volumes as well. List price is \$123.

Finally, I tested a 14" Pro *Studio Crash*. Given the characteristics of the 18" *Studio Crash*, I wasn't surprised that the 14" version had a lower pitch than one might expect from a cymbal that size, and the decay was very fast. In a loud setting it could actually work well as a large splash cymbal, while in softer settings its lower-than-usual pitch could allow it to function as a general crash. List price is \$91.50.

Although "Euro-style" cymbals are not my particular cup of tea, I was quite impressed with the sound and quality of Sabian's Pro series. Given their very reasonable prices, they could well be one of the "best buys" on the cymbal market.

Evans Genera G2 Drumheads

by Rick Mattingly

Evans has expanded the *Genera* line of tom-tom heads by adding the two-ply *Genera G2* model. The concept isn't new for the company; Evans has been offering two-ply *Rock* heads for a number of years. But Evans is using a film for the *G2* heads that the company has never used before, resulting in a new sound.

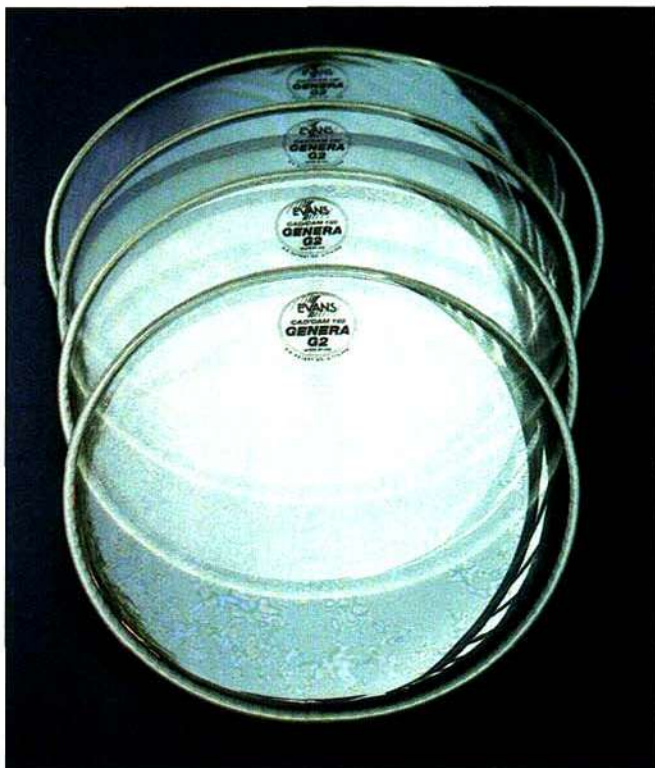
Like all two-ply heads, the *G2s* are somewhat muffled—but not quite as much as Remo *Pinstripes*. And whereas the clear Evans *Rock* heads have tremendous punch but practically no tone, the *G2* heads have plenty of punch as well as a rounder, fuller sound. But it's a more focused sound with fewer overtones than you would get with even the thickest single-ply head. The head that the *G2* resembles most closely is the Evans black *Rock* model, which is slightly brighter-sounding than the *G2*.

The *G2* heads also seem to have a wider tuning range than many double-ply heads. While a lot of them only sound good between the point at which they begin to flap out and maybe a step or two higher, the *G2* heads worked well over a larger range of pitches—especially on larger toms. In fact, the supreme test was mounting one on an old round-badge Gretsch 16x16 floor tom. If you've ever worked with one of those drums, you know that the outside diameter of the shell is a bit large for a standard plastic drumhead hoop, and the heads have to be forced onto the drum. (What's *really* rough is getting one off again!)

Anyway, heads have always been a tight fit on this particular drum, and because it's also slightly warped, heads usually have to be tightened a little more than usual in order to get all the wrinkles out. Even with that, the *Genera G2* sounded full and round, with plenty of bottom end.

The *G2* heads are obviously designed for hard, loud playing. They sound great when really laid into, but lack tone when played softly. The double plies add to their durability, and while I was able to scuff them up quite a bit, I wasn't able to actually put a dent in one with a Firth 5A wood tip.

I tested 12" and 13" *G2* heads on rack toms and 14" and 16"



heads on floor toms. The overall sound characteristics were similar all down the line, with the effective tuning range increasing as the diameter got larger. I tried *G2s* in combination with *Genera Resonant* bottom heads as well as with Remo clear *Ambassadors* on the bottom with equally good results.

If you find most double-ply heads to be too dry but single-ply heads to be too bright, the Evans *Genera G2* heads might be just what you've been hoping for. Available sizes and prices are as follows: 6"—\$14.40; 8"—\$14.80; 10"—\$15.40; 11" and 12"—\$16.40; 13"—\$17.80; 14"—\$18.80; 15"—\$19.80; 16"—\$21.60; 18"—\$28.40; 20"—\$30.20.

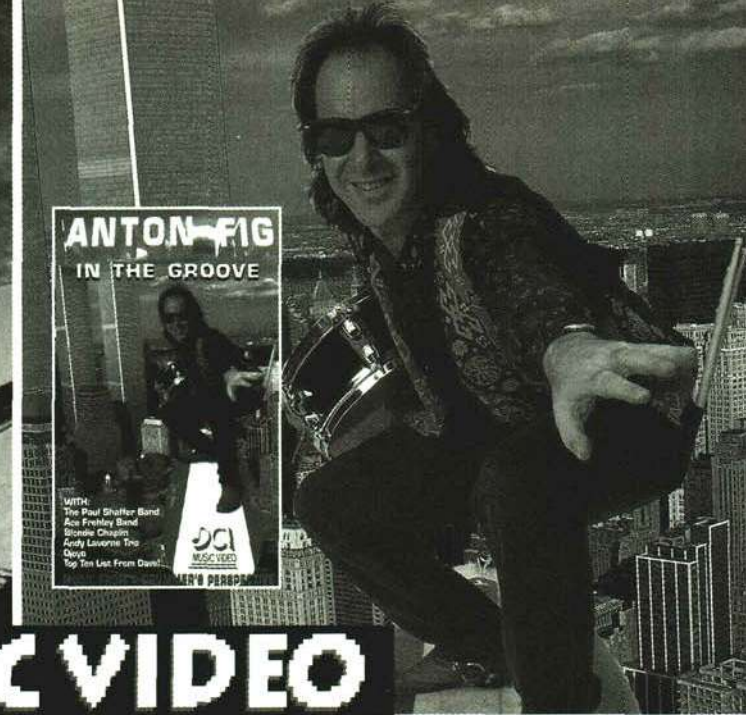


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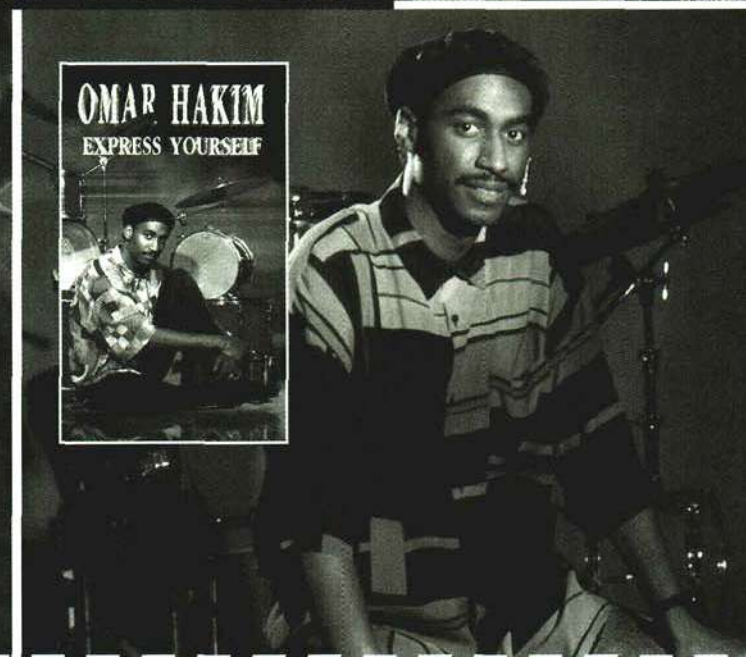
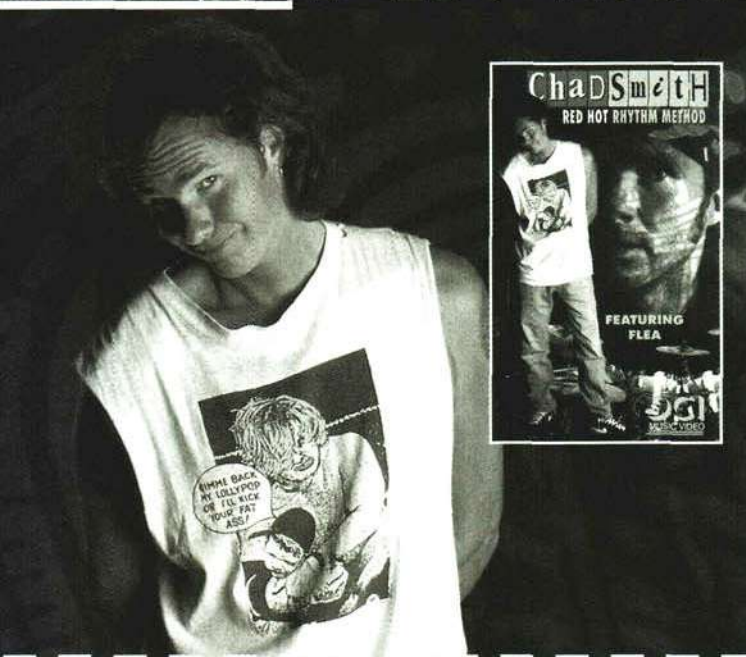
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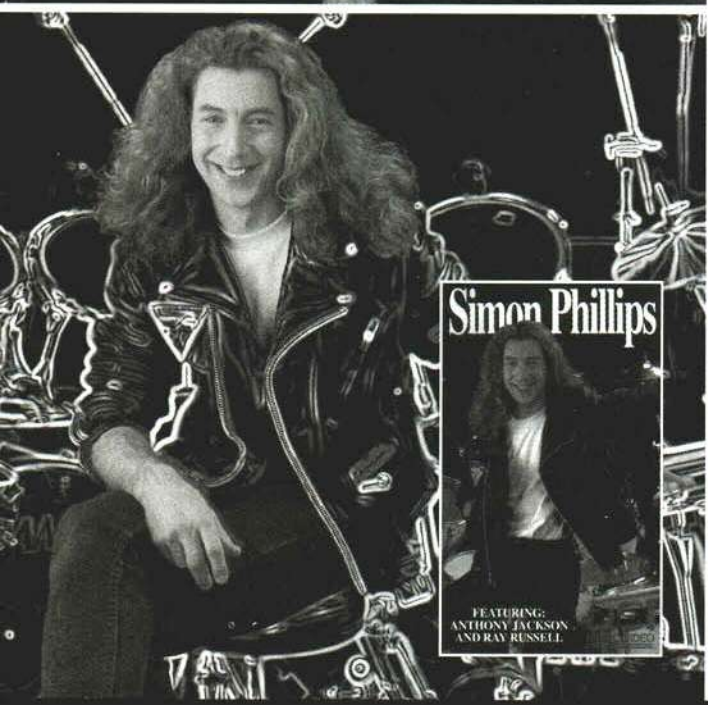
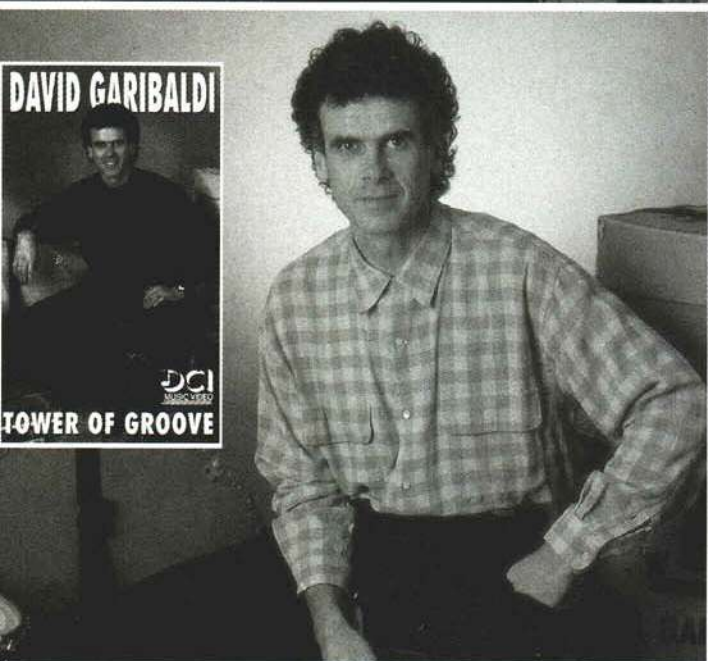
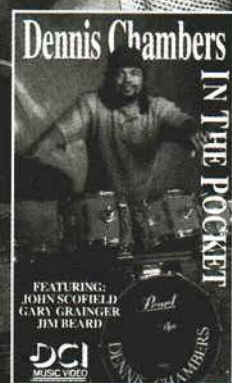
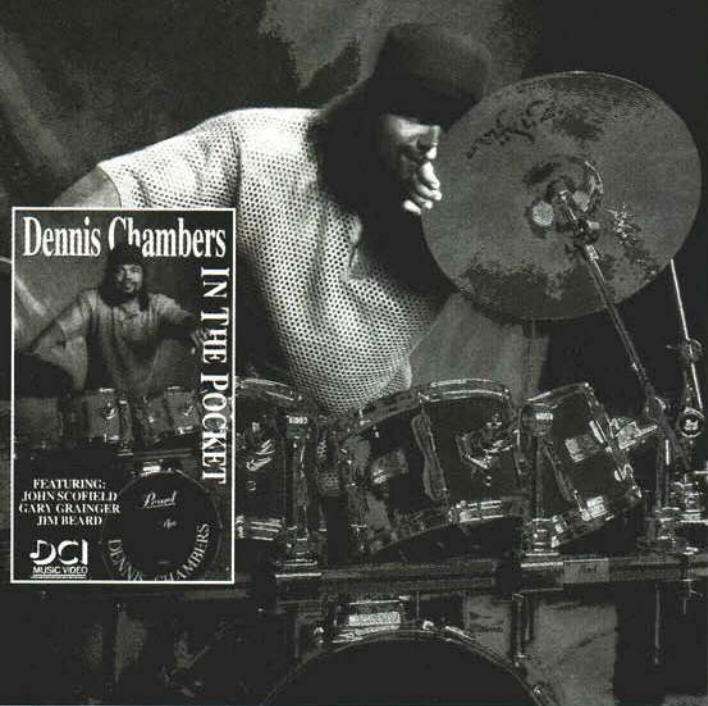
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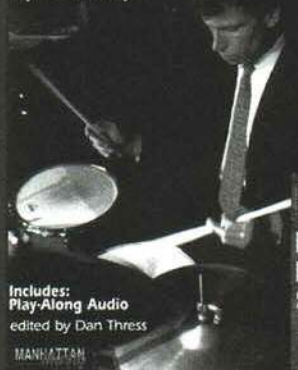


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Paul Wertico's Secret Story

It's the dog days of August and Paul Wertico finds himself back home in Chicago enjoying a rare break in the action from touring and recording with Pat Metheny. It's a gig he's had for the past twelve years, and of course it takes precedence in his very active career.

But Wertico has always had quite a few other irons in the fire, and right now the focus of his attention is on Earwax Control, the audacious, ultra-improvisatory trio he began some twenty years ago with bassist/guitarist Jeff Czech and keyboardist Gordon James. Although the band hasn't officially played any gigs in a few years, Wertico is busy compiling a "best of" collection from the various Earwax Control DATs he has stored in his home studio. The stuff that he's ultimately settled on dates back to three separate nights in 1986 at the now-defunct Orphan's, apparently one of the only venues in Chicago where this renegade band could get a gig. And now that too is gone.

Nevertheless, Paul presses on with boundless enthusiasm for this outre project, as if the stuff were recorded yesterday. A cursory listen to these outrageous gig tapes quickly reveals that Earwax Control is coming from a different part of the galaxy than the part that produces the flowing lyricism of the Pat Metheny Group—representing as large a chasm as exists between Sun Ra and Sonny Bono.

By
Bill Milkowski

Photos by
Ebet Roberts







Jeff Czech himself has referred to the sound of Earwax Control as "audio horseradish," while *Down Beat* alluded to their bizarre theatrical nature by suggesting that the band had to be seen to be believed. But perhaps the *Chicago Reader's* Neil Tesser came closest in describing the music of this seemingly indescribable trio when he wrote: "It resides somewhere around the intersection of jazz, performance art, Samuel Beckett, and an electronic kaffee klatsch."

It's hard to imagine that the drummer who played with such sensitivity and nuance on Metheny's Grammy-winning albums *First Circle*, *Still Life (Talking)*, *Letter From Home*, *Secret Story*, and *The Road To You* is the same guy bashing hubcaps, triggering shards of horrible feedback, and raising sonic hell in Earwax Control. But that's not all. Wertico's got plenty more irons where that came from.

Back home in Chicago he also leads the highly adventurous Trio New, as well as two other unique groups, Paul Wertico's Quintet Thing and a two-bass, two-sax, and drums group called Strapagander. There have been further collaborations with former Cecil Taylor drummer Gregg Bendian, as well as sideman work with legendary Chicago bebop saxophonist Von Freeman, trumpeter Bobby Lewis, and New Age icon Paul Winter. He's even backed poet Ken Nordine for the past ten years and appears on the word/jazz guru's *Upper Limbo* CD.

But Paul comes by his eclecticism honestly. No greedy gun for hire or confused dilettante, he truly digs all the music that he becomes involved in. And, incredibly, he is able to convey enthusiasm in each context, bringing something of himself to every situation.

Purely self-taught and uncommonly open-minded, Wertico reveals some of his secrets in a new instructional video, *Sound Work Of Drumming* (for Rittor Music in Japan). And his first album as a leader, *The Yin And The You!*, was released earlier this year on Intuition Records in the States.

I spoke to Paul while he was still deeply in Earwax Control mode. A few weeks later he would be off to New York to shoot a video for Metheny's new record, which had yet to be named at the time of this interview. By the outset of '95, he would be back in Metheny mode, touring relentlessly

as a member of the most popular jazz attraction of the last decade. A presumably lucrative gig, and one that he undeniably loves, it represents only one part of Paul Wertico's secret story.

BM: You seem to have all these long-standing relationships in your life.

PW: Yeah, I've been with Pat for quite a while. I've been with Earwax Control for twenty years. I've been with my wife [keyboardist-composer Barbara Unger] for eighteen years. I've known all my friends for twenty years. And it's not like I'm a creature of habit, either. I've been really fortunate with people I know.

BM: So you have these two musical situations—Metheny and Earwax Control—that are ongoing and really diverse. Not opposites, but extremely different expressions.

PW: I don't look at anything as being opposite or anything like

“
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playing drums to
make a lot of
money - you feel
something and
you just want to
express yourself.
That's really
something to
hang with.**
”

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the albums Paul says best represent his drumming...

artist	album title	label/catalog #
Pat Metheny Group	First Circle	ECM/823 342-2
Pat Metheny Group	Still Life (Talking)	Geffen/9 24145-2
Pat Metheny Group	Letter From Home	Geffen/9 24245-2
Earwax Control	Number 2—Live	Nalm/nalmcd 007
Earwax Control	Earwax Control	Depot/Dep 005 (LP)
Paul Wertico & Gregg Bendian	BANG!	not yet released
Paul Wertico	The Yin And The Yout	Intuition/INT21502
John Moulder	Awakening	MoTonal/001
Paul Berliner with KUDU	The Sun Rises Late Here	Flying Fish/FF 092 (LP)

...and the ones he listens to most for inspiration

artist	album title	drummer
Art Blakey & the Jazz Messengers	Free For All	Art Blakey
Ernie Watts Quartet	Planet Love	Robert Morin
Roy Haynes	Hip Ensemble	Roy Haynes
Andrew Cyrille	What About?	Andrew Cyrille
Jo Jones	The Drums	Jo Jones
The Tony Williams Lifetime	Turn It Over	Tony Williams
John Coltrane	A Love Supreme	Elvin Jones
Mustapha Tettey Addy	Master Drummer From Ghana	Mustapha Tettey Addy

that. I just look at it all as music. Once I played this gig at a country & western bar. I didn't know any of the tunes and these were some serious guys who had played with country & west-

ern stars. But I played the gig and had a total blast. After that they wanted to make me the house drummer in this country band. So it's just a question of playing what the music calls for. I'll even do jingles occasionally, but they usually call me for more creative stuff, not just something that anybody else could just as easily do.

When I get called for sessions and jingles it's usually for real wild stuff like dropping a hubcap on top of a bunch of milk crates or something. That's what I'm kind of known for around Chicago, for just being myself. People call me up for all kinds of wacky things like that because they know that I'm into it. I mean, you really can't go wrong being yourself.

BM: Who were some important role models for you in this regard?

PW: Any drummer who ever made me feel something. In jazz, definitely Roy Haynes. When Roy would play, he'd make me laugh.

It's like he's telling a story when he plays. In rock, Keith Moon, Ginger Baker, Mitch Mitchell. And it wasn't just that these guys played the drums so well, they were involved in

Paul's Setup (with Pat Metheny)

Drumset: Drum Workshop in candy apple red over black pearlescent finish
A. 4 x 14 piccolo snare drum
B. 5 x 14 snare drum

C. 9 x 10 tom
D. 10 x 12 tom
E. 12 x 14 tom
F. 14 x 16 tom
G. 16 x 22 bass drum

Cymbals: Paiste

- 13" Paiste dark crisp hi-hats
- 8" 2000 splash
- 22" Paiste flat ride (with Pro-Mark Rattler)
- 17" Paiste full crash
- 11" 602 splash
- 18" Paiste full crash
- 22" Sound Creation dark flat ride
- 16" Paiste full crash
- 12" 2000 splash
- 21" Paiste full ride
- 20" 2000 China-type
- 19" 602 thin crash with four rivets
- Paiste Percussion Set

Hardware: All hardware is Drum Workshop, including a DW 5000 hi-hat stand and DW 5002A bass drum pedal, Aquarian cymbal springs used for crash and China-type cymbals

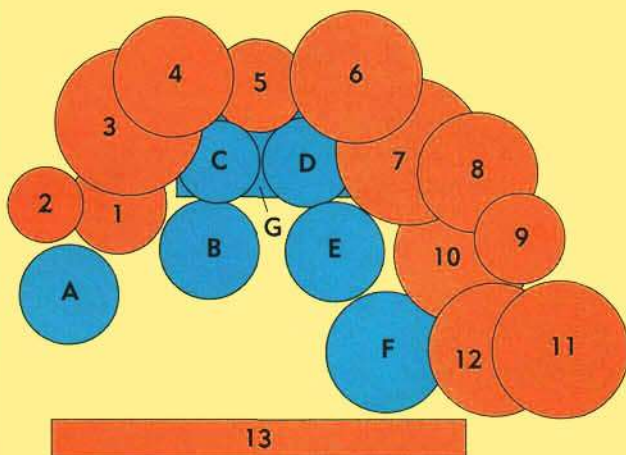
Heads: Remo coated *Ambassadors* on tops of toms and snare, with clear *Ambassadors* on the bottoms of the toms, clear *Ambassadors* on both sides of bass drum with one felt strip on each head for muffling.

Sticks: Pro-Mark American Hickory 808 with wood tip

Microphones: Shure

Electronics: Roland R-8M, Alesis D4, E-mu Pro/Cussion, Kawai XD-5, Casio FZ-20M, E-mu Proteus 2-Orchestral, MultiKlone, DrumKAT, Roland Octapad 8, Roland Octapad 80, DW EP1 trigger pedals, Barcus-Berry triggers, Mackie CR-1604 mixer (with XLR 10), and various effects units

Percussion: various Latin Percussion and Pete Engelhart instruments, as well as "found" items, such as hubcaps, pressure cookers, pan lids, etc.



making *music*. They made the particular music they played even more interesting by the way they sculpted it. That's always been attractive to me.

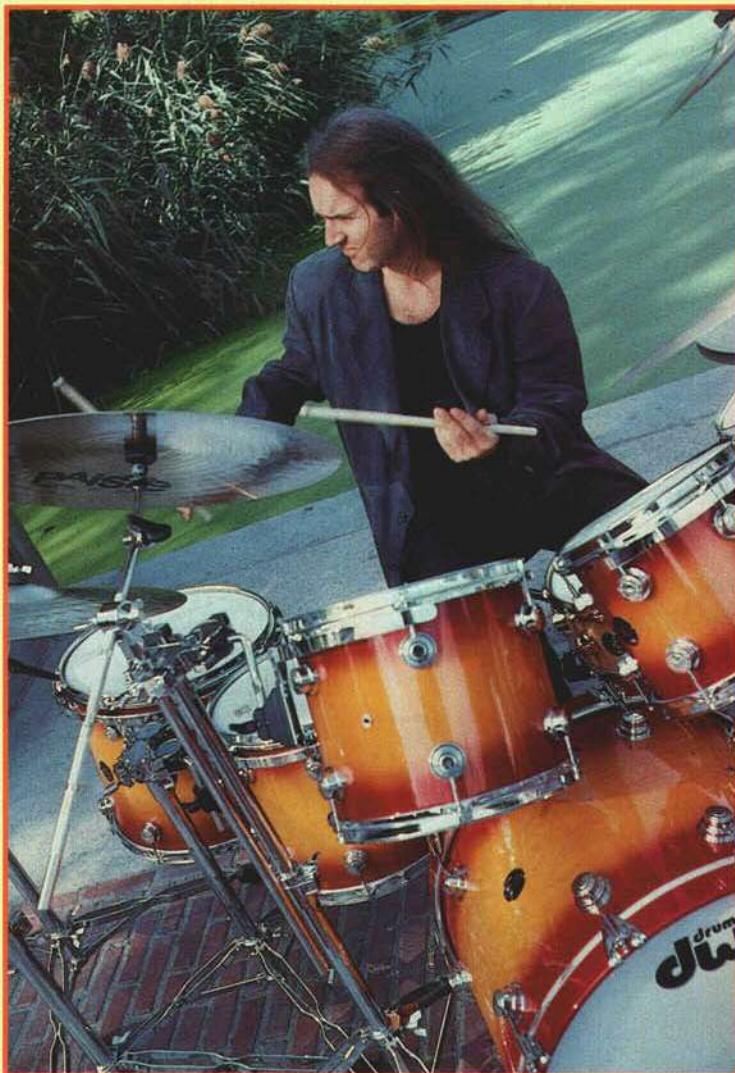
BM: I once asked Roy Haynes to describe his approach to the snare and the whole interaction between his feet and hands, and he said, "Just watch boxers...check out Sugar Ray Robinson."

PW: Interesting. The thing is, in the last few years I've become more aware of follow-through and of the flow of the dance rhythm of what you're playing. The way you follow through has a lot to do with your sound. Some people pull their punches and some people dig into the drums. Some people pull off a lot from the drums.

It's like pitchers in baseball. Every good pitcher is going to have a great windup and a great follow-through. That in turn is going to give him the momentum to be able to throw the ball fast. And the same with the drums. The motion that you use is going to make it easier for you to do what you do, and it's also going to give you a rhythm that's going to help you stay in time.

BM: I guess the implication here is that all these things—boxing, pitching, drumming—are really intuitive, organic art forms, where it's not so much about counting or memorizing as much as it is about feeling some kind of rhythm in your body.

PW: Right. I gravitate towards more organic music and organic drumming. I've always been more interested in hearing a drum-



mer who doesn't follow "the rules." When I hear somebody play and I know exactly how and what they're doing—if it sounds sort of academic—I kind of lose interest. Once you boil drumming down to numbers and mathematics, it has the distinct possibility of losing a little bit of the magic.

BM: Do you continue to make discoveries as a drummer?

PW: Oh yeah, all the time. It's an ongoing process of just discovering what feels good, what sounds good. To me, there's no right and wrong, so you're always taking chances. And you kind of increase your batting average as you go along. You never want to sound safe. If someone sounds safe playing the drums, that's fine if that's what they want to do. But for me, the adventure of taking chances and playing stuff that you've never known before...that's what has always thrilled me.

I'd go see Roy Haynes and he might sound great one night and not quite as good the next night. Or even within a good night he'd be batting .950; once in a while he'd miss a little bit just because he was going for it. But that gave me a sense of adventure and a sense of wanting to hang with him because he was taking me on a trip. I don't want to hear someone play in a way where I already know the end of the story.

Music is an expression of yourself. You listen to some players and somehow you don't feel anything from their playing. So

I've always been more interested in hearing a drummer who doesn't follow 'the rules.' Once you boil drumming down to numbers and mathematics, it has the distinct possibility of losing a little bit of the magic.

you just have to find the things that mean something to you. I think that's really important in music because that's how you start out. You don't start playing drums to make a lot of money—you feel something and you just want to express yourself. So you take a lot of chances in those formative years, and I think that's really something to hang with.

BM: On a given tour with Metheny after so many dates, does knowing the set in advance lock you into a way of playing, or does that give you more freedom?

PW: Well, it's never locked me in because while we might end up playing a similar set every night, I can do a lot of things within that whole framework that will shape things up. If someone is used to a fill and I put a big hole there all of a sudden, that keeps the band on its toes. With Pat, I have a vocabulary of ways to play that particular music that's ever-expanding.

Sometimes when you play music with someone you've never played with before there's a big picture and everything is new. When you play with someone for a long time there's a lot of things that you already know the answers to, but there are all those little details within that, which really make you delve into the microcosmic thing. It's really fascinating.

BM: It almost sounds like playing standards—the vast realm of expression available within a familiar form.

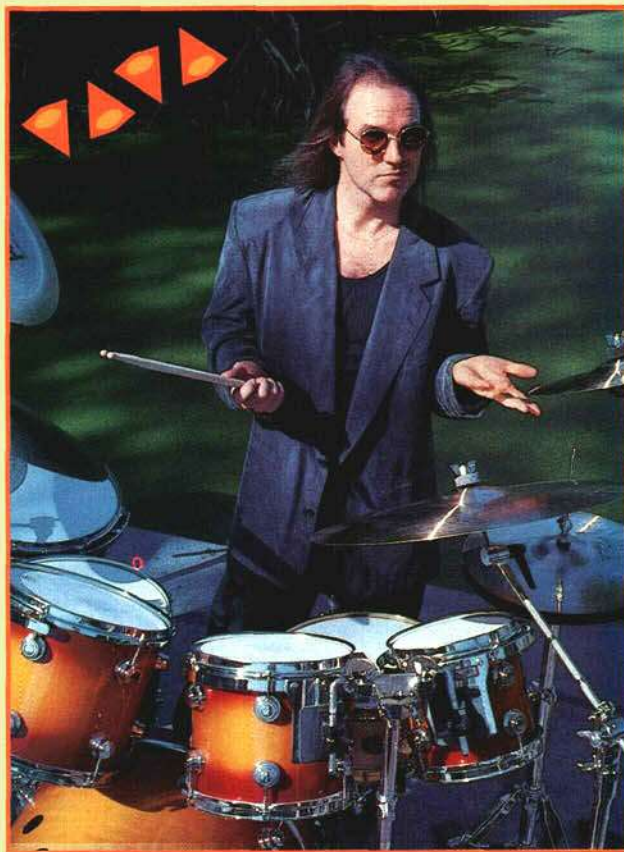
PW: Absolutely. And when you add sequencers and machines and all that stuff, that defines the parameters a little bit more. When you're playing standards with people you might want to take a breath, but if you're playing something that's in perfect time you can only take a breath to the point where you don't sound like you're getting off something that's going forward. When you play with a sequencer it's like playing with a percussionist who has great time but doesn't listen. So you have to work within these little parameters and, in turn, it just heightens your sense of listening.

BM: When you play with sequencers on some of Pat's tunes, do you wear headphones?

PW: No, never. I just get it in the monitors. Everyone in the band has good enough time that we don't need headphones. We never get off the time. So you just kind of use the sequencer as a reference to where the tune is. But we never had a problem with that. I think one of the reasons I got the gig was because I could play with sequencers, even though I had never done that before I joined the band. It's just a matter of how much you



move around. Whether the gig is Von Freeman, Earwax Control, or Pat, it's all about phrasing with musicians. And if you're playing with a sequencer, it's sort of like a musician up





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on stage who's dictating the parameters of how far you can fluctuate one way or the other.

BM: Has your role with Pat changed over the years?

PW: Well, things always change. The music evolves and I play whatever the music needs. So it changes in that way. I don't see it in any black or white kind of situation. I'm just playing what the music demands. I have to cover the time and stay with the sequencer, yet I kind of have to be the bridge between that and Pat's soloing. I'm right next to him, so he's kind of riding off that energy. And we play really well off each other. So there's all these different things to take care of in a given set.

And even though we may play the same set night after night, it never gets old. As long as you're open to the infinite possibilities of everyone playing stuff that they never played before, it's impossible to get bored. We've been together twelve years and I still have a blast, and that's probably why. I mean, you never ask the triangle player in the Chicago Symphony Orchestra if he was bored playing the tri-

angle part. Because the thing is, even if it was ten bars in the whole piece, those ten bars are important at that time. If you're really doing it the right way you're just part of the music and it's a very selfless kind of thing. When it's your turn to do something, you just do it.

BM: A lot of times drummers and bass players will play off each other. Is there anyone in Metheny's band that you're keying on?

PW: No, I always cue into the melodies no matter what I'm doing. To me, the melody dictates everything you should play on drums. So I always try to teach drummers to learn songs. Cats come in for lessons and they want to learn jazz, so I teach them form and songs so that they actually have something to play jazz "inside of," as opposed to just playing a beat. That's real important.

BM: How did you approach your solo project, *The Yin And The Youtl*?

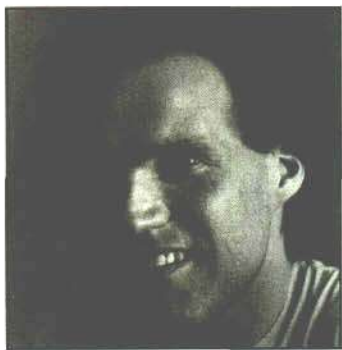
PW: I didn't want to make the first record a "Here I am, guys, check this out" kind of record. Again, I'm always more interested in music than just playing some kind of stuff. But this was my first experience

with dealing with lawyers and publishing, so it was really interesting to go from just playing drums to having to deal with all that stuff. It was like going to school. Being the leader on that project has also made me a better sideman, because it helped me to better understand the responsibilities and pressures that Pat must go through.

My whole idea for that session was to have simple folk melodies that are emotional and very earthy, and then to get great jazz players [saxophonists Bob Mintzer and Dave Liebman, as well as a mystery guest guitarist named Yu Gno Whu] to come in and improvise, rather than have a bunch of complex chords to blow over or have a bunch of folk musicians improvising off folk melodies. I wanted to get a combination of the two, and on a number of things I think it worked really well.

There's a cool spirit on some of that stuff, like "Peruvian Folk Song" and "Dance Of The Hunters." And again, it's not even calculated. You feel certain things and then you try to figure out how to put them in a sound.

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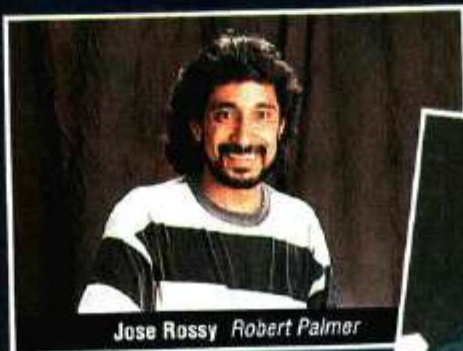
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BM: On your solo drum piece, "The Max Factor," which was dedicated to Max Roach, did you have an outline of what you were going to play?

PW: No, it's totally improvised. But I try to think compositionally all the time. When I do stuff like that I think of taking an idea and finishing it. I never think in terms of just playing licks.

BM: So it's a balance of logic and passion.

PW: Absolutely. And I think if either one gets too out-of-balance, then you have problems. When I play, I compose. And then later I can remember what I composed. Remembering stuff is really important. That comes from concentration.

BM: How did your drum duets with Gregg Bendian come about?

PW: What happened was, [Chicago jazz writer] Neil Tesser called one day to tell me about this cat Gregg Bendian, who was playing at the Hot House [a hip West Side jazz club]. I don't really get a chance to go out much anymore, but when the night came I decided to go check him out. I went to the place, heard him, and really dug him. Afterwards, I went up to tell him

how much I liked his set, and Neil introduced me. Gregg said, "I know you. You play with Pat Metheny." We started talking and he said he would be coming back in a month and suggested that we get together.

Sure enough, a month later he came over and we set up my two drumsets in the basement and just played. We didn't talk about anything ahead of time; we barely knew each other. We just played, and I recorded the stuff on DAT with some stereo microphones in the room. Afterwards we came upstairs and listened to the stuff and were both amazed at the chemistry we were hearing. We agreed right then to do more stuff. We actually did a couple other live gigs, opening for Gregg when he played here with [avant-garde saxophonist] Peter Brotzman. And then we did a thing where we opened for [Chicago saxophonist] Roscoe Mitchell and [renowned European improviser] Evan Parker. We did a duo, then Roscoe and Evan did a duo, then we all got together and did a quartet, which I think is going to come out as a CD pretty soon.

So Gregg and I got together and put

material together for a CD. We took four of the pieces from the first time we ever played together in my basement and then two from the two nights that we played gigs in town. For me, it's some of the best stuff I've ever done. When I play with him there's no ego. We're different kinds of players and we complement each other really well. He's really together technically and he's an amazing player, and we just have this great chemistry together. Now we're good friends and we're going to be doing a Berklee percussion seminar that's coming up. And we're going to be doing a lot of other stuff together in the future. Roscoe is talking about the four of us going on tour and doing some recording together.

BM: You seem very excited about this new musical outlet.

PW: It's funny. When I got the gig with Pat, some people around Chicago couldn't believe it. They asked Pat, "Why did you hire Paul? Isn't he a free player?" Well, I wasn't specifically that, but I did have a rep around town from playing with my bands Spontaneous Composition and Earwax Control...some really different

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Recently when [free-jazz saxophonist] Charles Gayle came to town, he hired me to play the gig. And people asked him, "Why did you hire Paul? Doesn't he play with the Pat Metheny Group?" So it had come around full circle. But for me...I just play. I don't have any predetermined beats or anything in mind ahead of time. My attitude is, you just react to who you're playing with and the music that you're playing. And it should be able to become music if you keep it honest.

BM: This duet with Gregg Bendian had such an intimate, conversational quality that I would never have guessed the two of you had just met. Did you augment your kit for those duet sessions?

PW: It's all acoustic, for one thing. But a lot of that is just prepared drumset. In other words, we might have put a hubcap on the floor tom or we might have taken a cymbal and put a clothes pin on it or something. So we had some different sounds happening. Both of us had a lot of weird stuff like pressure cookers and all kinds of things. Gregg is really great at

preparing his drumset. He's also got an amazing touch on the drums so he's able to get some cool sounds.

BM: Do you have a name for that situation?

PW: We're going to call it Bang.

BM: Appropriate. But I also remember seeing you play some serious bebop at the Jazz Showcase with Von Freeman and Ira Sullivan, and you seemed to be digging that just as much.

PW: I really try not to play favorites for anything. If I'm improvising or if I'm just holding a steady beat-without fills, all of it is just fun. I'll be challenged in trying to make the music and the musicians sound good and as comfortable as possible. That's the thing...I think if you're a drummer and you only think about yourself and what you're supposed to be doing—then you're in trouble.

BM: Was there a period in your development before you arrived at this point of view when you were more conscious of technique?

PW: Not really. For better or worse, I've always had that kind of attitude. And the development of technique has almost been secondary. I always had pretty good technique naturally, but I think the development of technique came through my not playing up to my standards and then trying to figure out why that happened. To me, technique is just something to use to be able to express yourself. I was never one to really sit and play paradiddles forever.

BM: Did you ever feel trapped in a musical situation where you didn't dig the music or no one else on the bandstand was listening?

PW: Sure, but any time I've been in that type of situation I've always tried to finish the gig. And no matter how painful the situation was, I always tried to play the best I could. If you give up or sabotage the gig, then it's just bad vibes and everybody thinks you're an asshole. You just have to have pride within yourself and play the best that you can. Luckily that hasn't happened in a long, long time.

A lot of times you can actually make bad players sound better. If you play really well, even if the music is not happening, sometimes people will find possibilities within themselves. And even though you might not play with them again, I think you can leave a positive mark on the band.

We're only here for a certain amount of time, and music is just too important for any kind of ego trip.

BM: Do you have any specific teaching methods?

PW: A lot of stuff I try to teach people has to do with them discovering their individuality. You can take a one-bar phrase, play it on the snare drum, and depending on how you articulate it, where you play it on the drum, the dynamics you use, and the type of stroke you use, you can get a myriad of possibilities from that one phrase. And I think that makes us all real different. You might think you only know X amount of things, but if you utilize all those different techniques and different concepts, you end up finding that you know a lot more than you thought you did.

I've always been self-taught on the drumset, so I've probably made every mistake you can make. And so, in learning how to fix those mistakes, when I see a student I can usually see what he's doing wrong or right. And to me, it's the greatest feeling of satisfaction when you show somebody something and all of a sudden they just sound better.

I had a student who had a lot of technique, but he didn't respect the rests. In other words, when he'd crash the cymbal you could just tell in his sound and phrasing that he was just waiting to hit something else. And I said, "No, hit that cymbal and let it die...respect the rest and then go on." And as soon as he did that, he sounded like he was two years down the road. And that's really important for me, whether I'm teaching at Northwestern University or doing a clinic or a private lesson.

BM: Where did you pick up that whole notion of respecting the rest? It sounds very zen-like.

PW: Well, I'm into zen, so that's probably one of the things that had an influence on my attitude toward the drums. But even more than that was just listening to my favorite drummers over the years. I had a large record collection and I'd study them. I'd also hear tapes of myself playing and critically listen to what was happening. I always had a pretty analytical mind. I was able to figure out what was going on and what I needed to do.

BM: Are there any other important lessons that aren't technical, per se, but really

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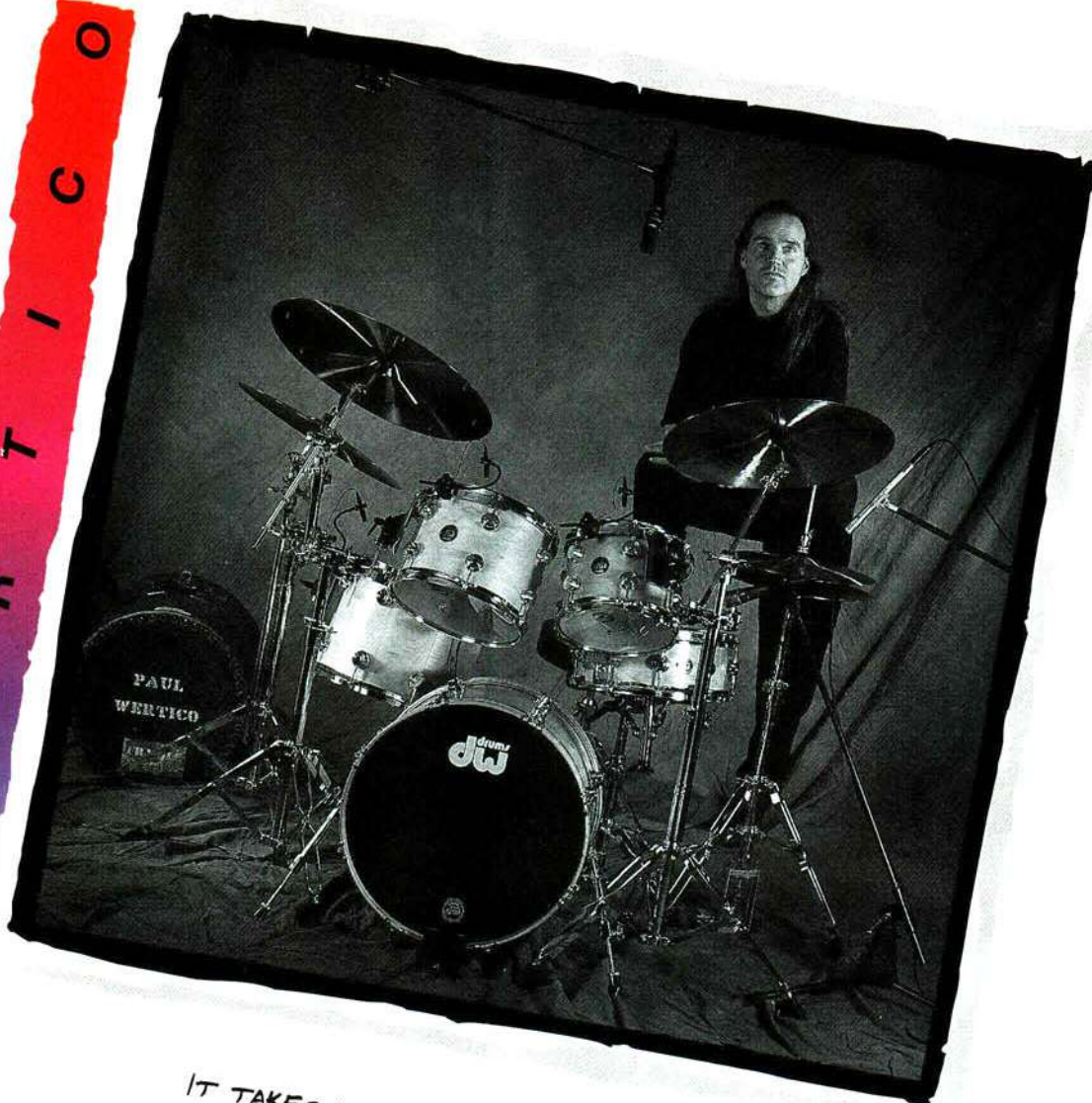
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leave an impression with young players about how to perceive the drums?

PW: Oh yeah, there are tons. For one thing, when you play the drums there's the whole standpoint of being the foundation. But when I play, a lot of times I'm hoarse at the end of the night because I'm singing the melodies. Rather than just play a groove or a beat or whatever, I try to use the form of the tune and then shape the tension and the release.

I try to teach concepts like what types of things particular sounds represent. You might want to hit a crash, but without a bass drum or snare, which kind of gives the feeling of jumping off a cliff. Hitting the cymbal with a bass drum is more like nailing it to the floor. Hit it with a snare drum and that's more like a jab to the ribs. So that's what I mean by thinking about the sounds you play and what they sonically represent.

BM: Sounds almost like lessons in visualization.

PW: I guess it is. When I play I'm "in" the music, trying to shape it. I think that's why drummers are good producers: We see a different part of the overall picture. It's all

the nuances...all the things that make you laugh or cry or hold your breath or make you relax—those things that convey the emotional and human experience.

BM: You mostly do one-on-one teaching situations?

PW: No, I also do a lot of clinics and master classes. But I really like the one-on-one thing. And I don't necessarily teach out of books. I like to expose my students to a lot of music. Many young drummers today who are into jazz might be into Dave Weckl, or they might go back as far as Billy Cobham or Tony Williams. But a lot of them have never heard the great drummers of the past. I'll put on Art Blakey's *Free For All* and watch a student's face, and it's like, "Oh my god!" So just exposing human beings to all this great stuff is important. And it's no fault of their own that they might not have been exposed to Big Sid Catlett, Philly Joe Jones, and Baby Dodds. You can't be exposed to everything. I was fortunate in that I bought a lot of records and I knew a lot of people who were into hip music.

BM: So an important part of your teaching is music appreciation?

PW: Absolutely—and also teaching songs. If you're a young jazz player going to go to a jam session that you've never been to before, if you don't know the tune or the forms of songs, then you're just gonna be up there going ding-dinga-ding. That's like first grade.

BM: Let's discuss your group Earwax Control.


PW: We were kind of ahead of our time when we started back in 1973. It was pretty outrageous stuff. Now with alternative music and everything, people seem to be looking for something different. We're not *trying* to do anything different. So if we can get something out that people like and that will allow us to play live more often, that would be great. Back then a lot of clubs were afraid to even hire us because the music was strange. People in Chicago wanted more straight-ahead things.

BM: I don't know if Metheny would have hired you if he'd checked out this gig as your audition.

PW: Well, I gave him tapes of all this really out stuff when he hired me, and he really dug it. To me that's some of my best playing.

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BM: And a great example of listening on the bandstand.

PW: Yeah, because we go up there with a completely blank slate. I'm really hoping that the release of our new disc will allow us to play more live gigs. Music seems to need that right now—the balance of humor and fun.

BM: You're also in the midst of finishing up the new Metheny release. Was there a different process involved in recording this album?

PW: Definitely. A drum programmer, Sammy Merendino, who did one thing on *Secret Story*, ended up doing loops for some of the tunes, and then I played drums over that. It was real interesting. Rather than playing with a sequencer, these were drumset samples that he looped, so I really had to be accurate. It really refines your hearing doing something like that. So this new record will feature that kind of stuff, where I'm acting as a kind of bridge between the machines and the live playing.

Loops can feel really good, but if you're trying to play jazz over them, they can

sound kind of static. So cymbals and all the little details that the rest of the kit can give really enhance loops or the programmed pattern you're playing with.

BM: You also appear on a few other new records coming out.

PW: Yeah, I'm on the debut of Kurt Elling, a singer that Blue Note is really high on. It's more straight-ahead—a piano, bass, drums trio. Kurt just got a six-album deal with Blue Note from this demo that we did. So I played on that and helped produce it.

There's a new Bobby Lewis record coming out that I played on. And then Gregg Bendian, Roscoe Mitchell, and Evan Parker. I also did this live concert that's going to be released soon, and the duet with Gregg Bendian and the Earwax Control thing are projects that I've always wanted to get out, and they're finally happening.

BM: Do you have a different setup in each situation?

PW: Oh yeah. With Kurt Elling I'm just using a four-piece kit with two or three

cymbals and an 18" bass drum. Pat's gig involves more drums and a lot more cymbals. I approach that gig almost as a symphonic percussionist would, using lots of colors from the cymbals to shape the music. With Earwax Control, I use whatever I want. It could be totally whacked-out stuff—all the hubcaps, pressure cookers, and any found items. It's always fun to just bring whatever and make music with it. And it's all valid if you do it the right way—just expressing yourself using sound.

BM: Andrew Cyrille is great at that.

PW: He's such a master of shape—and very daring. That's the thing, too: If you're just gonna play it safe, why bother?



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Metal Drummers

DEEN CASTRONOVO • MIKE PORTNOY • MARK ZONDER •

By Matt Peiken

Photos By Michael Bloom

Everybody had great news. Deen Castronovo was at Steve Vai's house writing songs for the next Ozzy Osbourne record. Mike Portnoy was putting the finishing touches on Dream Theater's second album. Mark Zonder, with the new Fates Warning disc in the can, was jazzed about the new home he'd found for his rehearsal studio business.

Bobby Rock, meanwhile, had just come off an eighty-city clinic tour and was releasing his first solo record. Eric Singer was working on material with KISS. And John Tempesta had just shaved his head to commemo-

rate his new gig with White Zombie.

But their July get-together at a Hollywood cafe—*Modern Drummer's* first "metal round table"—went much deeper than the latest diary entries. Talk flowed freely, as did the candor and laughter, with topics ranging from clinics, equipment, and soloing to endorsements, career choices, and the business of music.

Surprisingly, despite their varied styles and professional paths, they expressed a genuine bond through the thrill of drumming, the camaraderie that comes from it, and the good fortune to make livings from it.

MP: Have any of you ever had to choose between either staying with a group of guys you like or moving to another band to further your career?

Tempesta: I've had to make a couple of those moves. At one time, while I was still with Exodus, Testament asked me

to do a tour with them—but just to fill in, not to be in the band. And in the course of that, Exodus got dropped from the label, so there was no work for me. I just continued with Testament and they eventually asked me to be in the band.

Moving from Testament to White Zombie was a little tougher. I wasn't in the band that long, and we'd just finished the record. When the offer came, I just felt deep inside that this was something I should do. I've known the guys in Testament for a long time and I knew it would be hard to tell them, but they were really cool about it.

MP: Of the six of you here, only Mike hasn't changed bands. That seems to be a sign of the times; in the '80s you never

heard of people jumping from band to band. Your band either made it or it didn't. When did that change?

Tempesta: Cozy Powell did it! [laughter]

Zonder: I think that started with a lot of bands that didn't have longevity. In the

"Some guys are into triggering and other guys want everything completely acoustic. You can use sub-bass through gating or reverbs and they'll make your drums sound amazingly huge."

-Eric Singer

"I think that if you're going to do electronics at all, you almost have to turn into a bit of a gear-head so that you can understand why the pads and triggers do what they do."

-Mark Zonder

Round Table

• BOBBY ROCK • ERIC SINGER • JOHN TEMPESTA



Left to right: John Tempesta, Bobby Rock, Eric Singer, Mark Zonder

'70s and early '80s, bands could make three, four, five albums or more before they got dropped from a label. Now that sometimes happens if the first record doesn't do well. So the band breaks up and the drummer—he's probably not a songwriter—isn't in a position to necessarily form another band, so he looks for something already established.

That's what happened to guys like Cozy Powell and Tommy Aldridge, who went from Pat Travers to Ozzy to Whitesnake to whatever. Guys who are quality players are in big demand because that's a problem area for a lot of existing bands. And more than that, the drummer is often the foundation of really good bands.

MP: Is there a valuable sense of camaraderie that comes from growing with a band from the ground up as opposed to joining an artist or band that has already paid its dues?

Portnoy: That's definitely a plus for our band. There's a certain brotherhood between us that helps the chemistry. It's tough, though, because everybody's always excited at first. But as time goes on, people can grow in different directions, start listening to different things, and have different attitudes. Sometimes as a band you have to consciously step

"I was apprehensive at first to have four bass drums because I thought other drummers would look at them and figure that the two on the outside were just for looks. But I wanted more variety on the lower end, so I got a couple of 26" kicks on the outside."

-Bobby Rock

outside of that and realize there's a common ground where you all come together. And I think it takes that kind of bond to survive the times of doubt that every band goes through.

Zonder: An economic side comes into it, too. You might be in a successful band, you have notoriety, you have your endorsements and all that going for you. But you might not get along with the guitar player and you really don't like the music you've been making. So you have to ask yourself if you can find anything better. If you're not sure, it may not be in your best interest to leave, because that's where the money's coming from.

MP: Bobby, you kind of blazed your own path away from these dilemmas.

Rock: People first heard about me through the Vinnie Vincent Invasion, which was clearly Vinnie's solo project and not a band in the full sense. I did

Metal Drummers

DEEN CASTRONOVO • MIKE PORTNOY • MARK ZONDER •

three years and two records with him, but I've never really aspired to find three or four guys who were into the same thing I was into musically, because I've just never been able to find those three or four guys.

I've always been attracted to the "drummer's drummer" kind of mindset,

thing to enjoy the camaraderie of making good music. I enjoy the educational and artistic side of drumming with the clinic tours, but I also like playing arenas and getting the 120db vibe.

MP: Deen, you've also delved into the instructional side. Is that something you'd always wanted to do, in addition

ing, watching every move you make and the music is like a diversion. It takes a bit of the pressure off—but not much!

Zonder: I don't care how big the tape deck is or the speakers are, I can't get past the reality of just me, a drumset, and an audience. [laughter] It's scary.

Rock: I'm actually most comfortable in that environment, and I probably enjoy it as much as—if not more than—performing in an arena with a band. From a drummer's standpoint, what could be more perfect than having a roomful of people who understand and appreciate what you're doing and want to see you pull off all the things you've worked or for hours in a practice room?

Castronovo: Sure, you've got the audience you want. But if you clam, boy, there ain't no way of covering up!

Rock: If you make a mistake, you just repeat it two or three times in a row and tell them you're developing a theme! [laughter]

MP: Don't many drum and cymbal companies encourage their artists to do clinics or videos?

Portnoy: That was actually part of *my* deal with Mapex, that they'd give me clinic support. But every time they bring it up, I sort of say I have to go to the bathroom or something like that. [laughter]

Rock: Are you kidding me? You'd *kill* in clinic!

Portnoy: I hear what you're saying about playing in front of drummers who appreciate what you're doing. But I've always worked in a band situation, and it's kind of scary thinking about step-



Bobby Rock (left) and Mark Zonder

the Buddy Rich and Billy Cobham kind of recordings and gigs and vibe. With my solo thing, I've actually been working with the same guys since about '89, so even though we've each done our different things, we've spent a lot of time together working on this project. I don't think you have to be locked into one

to being part of a band?

Castronovo: I've always been into the band thing, and the clinics were something I was forced into doing for monetary reasons. [*Deen has also recently produced an instructional video.*] When you're in a band like Bad English, which only tours for four months, you get bored. Clinics were something I kind of did on a whim, but then it snowballed and now I love it! It was something I just had to get used to doing and I don't know that I would have done it if the guys at Sabian hadn't talked me into it.

Tempesta: Did you play to songs in your clinics?

Castronovo: Yeah, because to me, it was almost like an escape. You know there are only drummers out there listen-

"The reason I love soloing is because it's the only moment of the show that's truly personal to me. It's a moment of improvisation and spontaneity that I don't have to share."

-Mike Portnoy

"Some guys are doing real interesting things with basic beats, and I'm diggin' it. I find myself coping some of those beats playing with Ozzy, and he's like, 'Yeah, man...Bonham!'"

-Deen Castronovo

Round Table

• BOBBY ROCK • ERIC SINGER • JOHN TEMPESTA

ping outside of that. I'll do it if I keep getting my arm twisted enough. This just came up, though, because our guitar player is doing a video and the company wanted me to do a drum video as well. I was really nervous about it, but I may end up doing it.

The thing is, I really don't consider myself a teacher at all. I'm just a drummer who's used to bouncing music and ideas off other guys. I mean, I know what I'm doing—I analyze it, I can tear it apart, I can read, and I know all the odd times. But I've never had to explain it to somebody else. I'll probably end up doing something, but I don't know when, because Dream Theater will probably be on the road for the next year.

MP: Outside of clinics, you all get a chance to solo in concert, don't you? How do you approach soloing?

Portnoy: The reason I love soloing is because it's the only moment of the show that's truly personal to me. It's a moment of improvisation and spontaneity that I don't have to share with the other guys. It's a different vibe every night, and that usually dictates where I go with it. I usually try to approach my solos from a compositional standpoint, based on dynamics and a certain structure I might follow. But the things I'll bring into and around that structure will vary from night to night.

Luckily, a good portion of our audience is musicians, or at least people who appreciate musicians. So I'm fortunate to play for people who usually appreciate what goes into a drum solo. But over in Britain, they hate that shit!

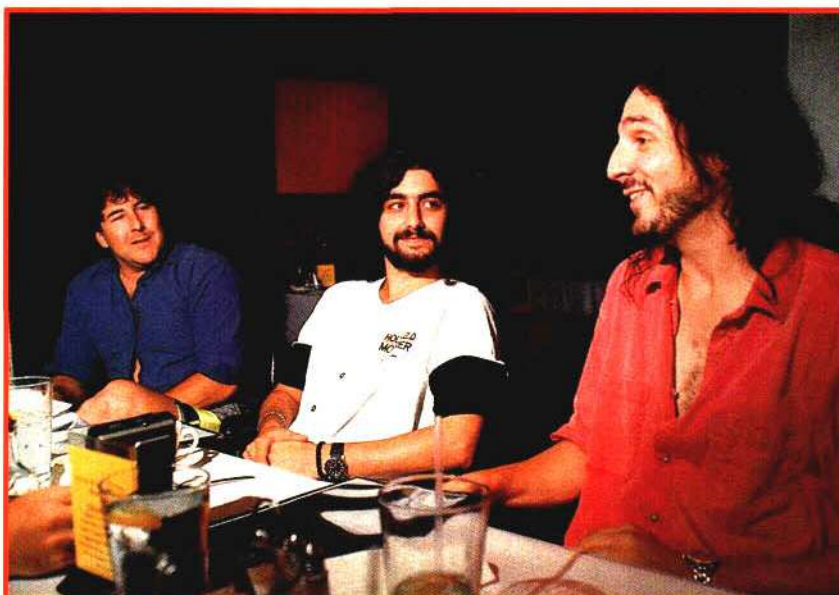
Rock: I try to change things around every night. But what I've found surprising about solos is that a lot of the real technical stuff and the Latin stuff actually translates well in the big arenas through a big P.A. system. I was apprehensive at first about soloing during these big rivet-head shows, like with Iron Maiden, thinking the more intricate stuff would just get lost. But it doesn't.

Castronovo: I get really bored with

what I do sometimes. So when I was with Hardline, Neal [Schon, guitarist] would write some stuff out and I would just play along with him. It was more musical to me, like a clinic thing, and it worked well. That, to me, is more interesting from a player's standpoint because I felt myself thinking too much

ing that it didn't matter anymore what he played as much as how he looked doing it and how it came across visually. He took soloing to a whole other plane in that respect. I mean, how do you compete with going upside-down?

Portnoy: I gotta say this, though: There are some drummers who shouldn't do



Left to right: Mark Zonder, Mike Portnoy, Deen Castronovo

just playing by myself.

Singer: I feel you can alienate your audience in some ways by soloing. Drummers and other musicians may get into it. But KISS fans, they don't think that way. They're into more of the showy aspects. In some ways, Tommy Lee created such a spectacle out of solo-

"It's funny that drum companies have just started coming to me. It's nice, but I wonder where they all were before. Is it that I'm a better drummer now? No, it's because White Zombie sells more records."

-John Tempesta

solos but still do. With certain bands, it's not appropriate because for the most part their fans don't want to hear it. I won't name names, but a guy out there who used two kits on stage for his last tour played one of the worst excuses for a solo I've ever heard. He took up so much time and did nothing with it. Really, I was embarrassed for him. And that just fuels the stereotype so many people have about a drum solo. For them, that's the time to go to the bathroom or buy a T-shirt.

Zonder: I think a way out of that is to work the solos into extended versions of songs. The guitarist can take an eight-bar lead, then the drummer can solo for eight bars, and then you go back into the chorus or whatever. Those things can go

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over real well without rubbing your audience the wrong way.

Singer: The thing you have to assess is whether it's entertaining to people, whether a solo is tied into hot lighting tricks or something else to make it worth watching and listening to. That's all part of rock 'n' roll.

Zonder: You also have to think that for every guy that's seen a hundred drum solos, there's a kid out there watching his first one. It's not so cliché to him.

Tempesta: That's a good point. I remember seeing Tommy Aldridge solo for the first time and I was just floored! He'd throw his sticks out and start playing with his hands. I'll always remember that. If I ever knew I could do that for some kid out there, it would be the greatest feeling.

MP: We started talking about drum companies, and that's something I want to get more into—how and why you guys get hooked up with a particular company and what the relationship is between artist and manufacturer.

Singer: The relationship starts one way and ends up another. When you're a kid, you might see a drummer you like and want to play that guy's drums. That's why they have endorsers to begin with, to attract people and influence them to buy those drums. That's what happened with me. I bought Sonor drums because I saw Tommy Aldridge with them. I bought a Tama kit one time because I saw Billy Cobham play Tama. You think your drums are going to sound like theirs and then you

realize—wrong!

But then it comes to a point, when you're making your own career as a drummer, that you have to sometimes make decisions that are in your best business interests. Ideally, you want to be able to play gear you really like and can stand behind and, hopefully, get support from a company. But sometimes companies really aren't supportive of what you want to do.

MP: You mean that you might want to play one company's drums, but they won't give you the support another company will give?

Singer: Exactly. That happened to me quite a while ago when I was after a Sonor endorsement. I really wanted to play their drums, but Pearl seemed the most interested in me, so I went with them and I've been with them ever since.

Portnoy: I was like Eric. I played Tama for years and years because Neil Peart played them. Then when we put out our first record, I called and tried to get something going with them, but they were always cold. All of a sudden, Mapex came out of nowhere and started following me all over the place. I'd be in Germany someplace and a guy from Mapex would be in a taxi behind me, like "Follow that drummer!" [laughter] Once the ball started rolling with the band, Tama started calling.

They're both great drums. But what meant the most to me was that Mapex cared about me as a drummer. They didn't care how much success the band was hav-

ing. Mapex wasn't jumping on the bandwagon, and probably the biggest decision in my switch was their support. Their encouragement in having me help develop drums and working with stuff I like was important to me.

MP: Is it hard to put your loyalties aside and make business a priority when deciding to endorse a brand of drums or cymbals?

Rock: That's something I've struggled with my entire career. I've been with all the same companies for about eight years—Sonor, Sabian, LP, and Pro-Mark. It's no secret Sonor's not going to win any awards for promotional support; they're just not that kind of company. I do so many clinics, and Sabian has had to shoulder almost the entire burden. But they're very good and aggressive about that.

It would be nice to have a drum company supporting me like that. But you just can't mess with Sonor drums. At this stage of the game, they're my favorite. It would be very difficult for me to go with another company, sign this sweet deal and get this big advance, but then have to go back to the practice room and play something I wasn't happy with.

Castronovo: That happened to me with Premier. I played Rod Morgenstein's set and I loved it. Then I got mine and they just didn't sound that good.

Portnoy: The trick is, you have to set them up lefty! [laughter]

Castronovo: Man, I *knew* there was something I wasn't doing right. But, really, I

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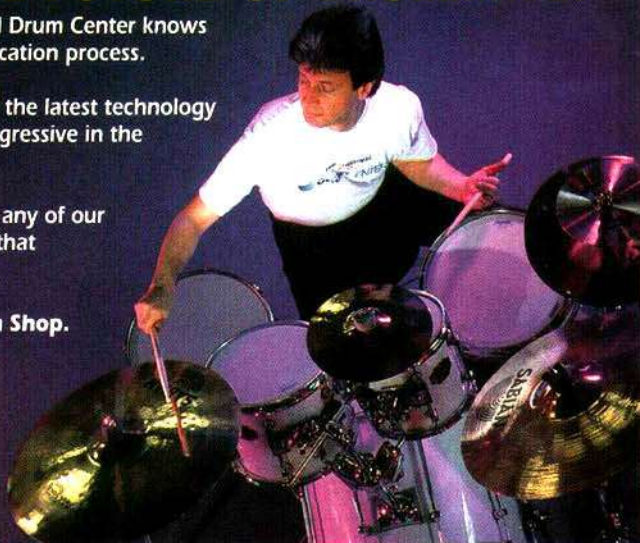
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felt weird playing these drums and having to tell people I loved them when I really didn't. Meanwhile, I'd always wanted Sonor. When I was a kid, that was the kit nobody could have!

Tempesta: I hear you totally. I remember those old Sonor ads with the Rolls Royce in them!

Singer: One thing kids may not know and that you can take for granted as an endorser is that companies will make drums with custom sizes and finishes and hardware especially for that particular artist. The average kid can't go in and buy that same set. It might have the pieces and be set up the same way, but it's definitely a different kit.

Zonder: It's the same for sticks. There's no way you can walk into a store and pull a pair out of the rack that are as evenly matched as the ones we get straight from the factory.

Portnoy: The irony of it is that the drummers who need all the help they can get to buy a kit can't get a break and the ones who finally have a little money to spend are getting free gear.

MP: Actually, some companies have start-

ed supporting drummers with what are called "regional endorsement deals." Let's say a guy is a really hot drummer, plays all the time throughout a city, and everybody in that town knows who he is. He can often work with a company to purchase equipment at cost or 50% off. Sometimes they'll even do posters for him to hand around town.

Portnoy: I haven't heard of that, but it sounds great. Every company should do that because it shows they really care about emerging artists.

Rock: Is there anybody here, at this point in their careers, who would endorse a company even if they still had to pay a little something for the gear?

Portnoy: I'm doing that right now with Remo. I get things from them at artist's cost.

Zonder: I don't know if it's a lie or not, but the stick companies say that unless you have a model named after you, you have to pay for the sticks, even if it's just cost. Their logic is that you can go through thousands of sticks and it would cost the company a fortune if they just gave guys the sticks.

And when I started my relationship with GMS, it was just two guys and they literally couldn't afford to give a kit away. But I got to be really good friends with them and I found that they really knew their drums. They told me they weren't going after any half-ass endorsers, just top-notch players. So I was really into it. Two or three years later—I won't name names—but they're giving a kit to a guy who sells a couple million records and...

MP: Eric Kretz?

Zonder: Oh, man. Shut up! [laughter]

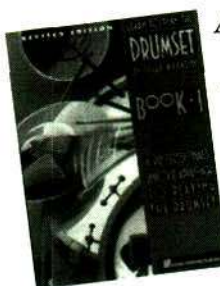
Singer: I'm sure you guys have worked with companies that tell you, "Your deal is your deal. Don't talk about it with anybody else." [laughter] Some companies have told me they don't give anything free to anybody, while I know for a fact that another drummer friend of mine is getting it free.

MP: John, I imagine drum companies are treating you differently now that you're with Zombie.

Tempesta: It seems like the more popular and exposed the band is, the more companies come knocking on your door. I never had that before with Exodus or Testament.

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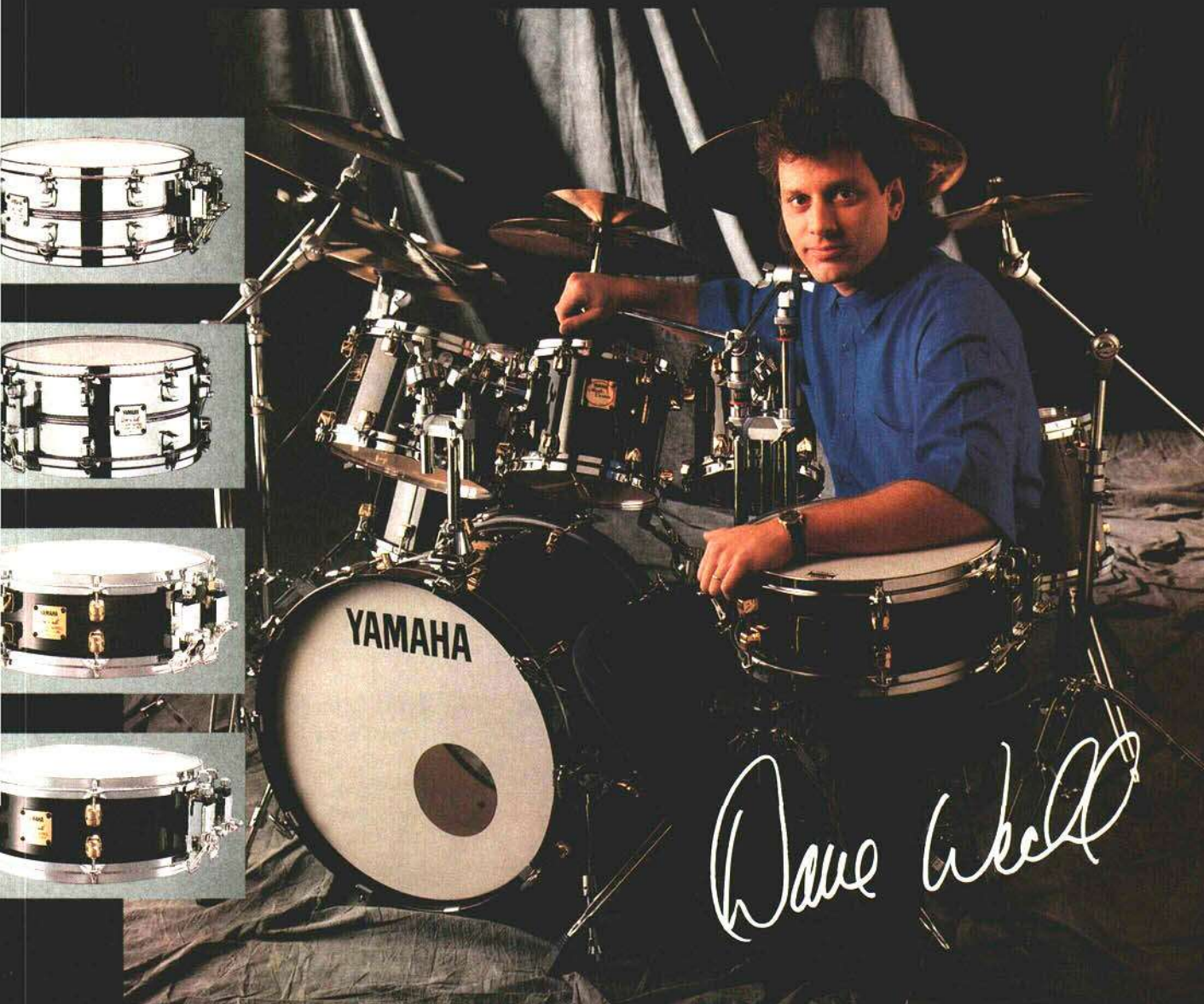
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I always played Sonor drums because I thought they were the best, and it's funny that companies have just started coming to me now. It's nice, but I wonder where they all were before. Is it that I'm a better drummer now? No, it's because Zombie sells more records. And it's funny, because I just joined and I haven't recorded anything with them yet. The ironic thing is that I'm not playing Sonor anymore.

Singer: But you have to admit that business is business and that if you own a company, you want the most visibility for

your product.

MP: Have any of your equipment needs changed over the years in terms of the number, size, and style of drums you want to play?

Tempesta: I'm cutting down my kit now, which is kind of a nice transition, because the music I'm playing now is more groove-oriented and I can just play for the song without blasting away across the toms or doing these blazing double-bass rolls. I'm thinking of playing a single kick now with a double pedal.

MP: Have the rest of you guys changed at

all to fit a musical situation?

Rock: Actually, it's just because my tech is getting old. [laughter]

Castronovo: When I was in Hardline, they wanted the big set, and I loved it, but it was hard fitting it into the clubs! I had everything on one of those Voelker racks. After that experience, I didn't want a big kit anymore, so I cut it down a little. But now that I've got this gig with Ozzy, I figure I might as well build it back up.

Portnoy: Actually, I must be in the minority because I just doubled the size of my kit—360°—all the way around me. I figure if I can get the stuff for free... [laughter] Really, though, I just want to have as many options as I can. I have three hi-hats now and a whole percussion wall behind me.

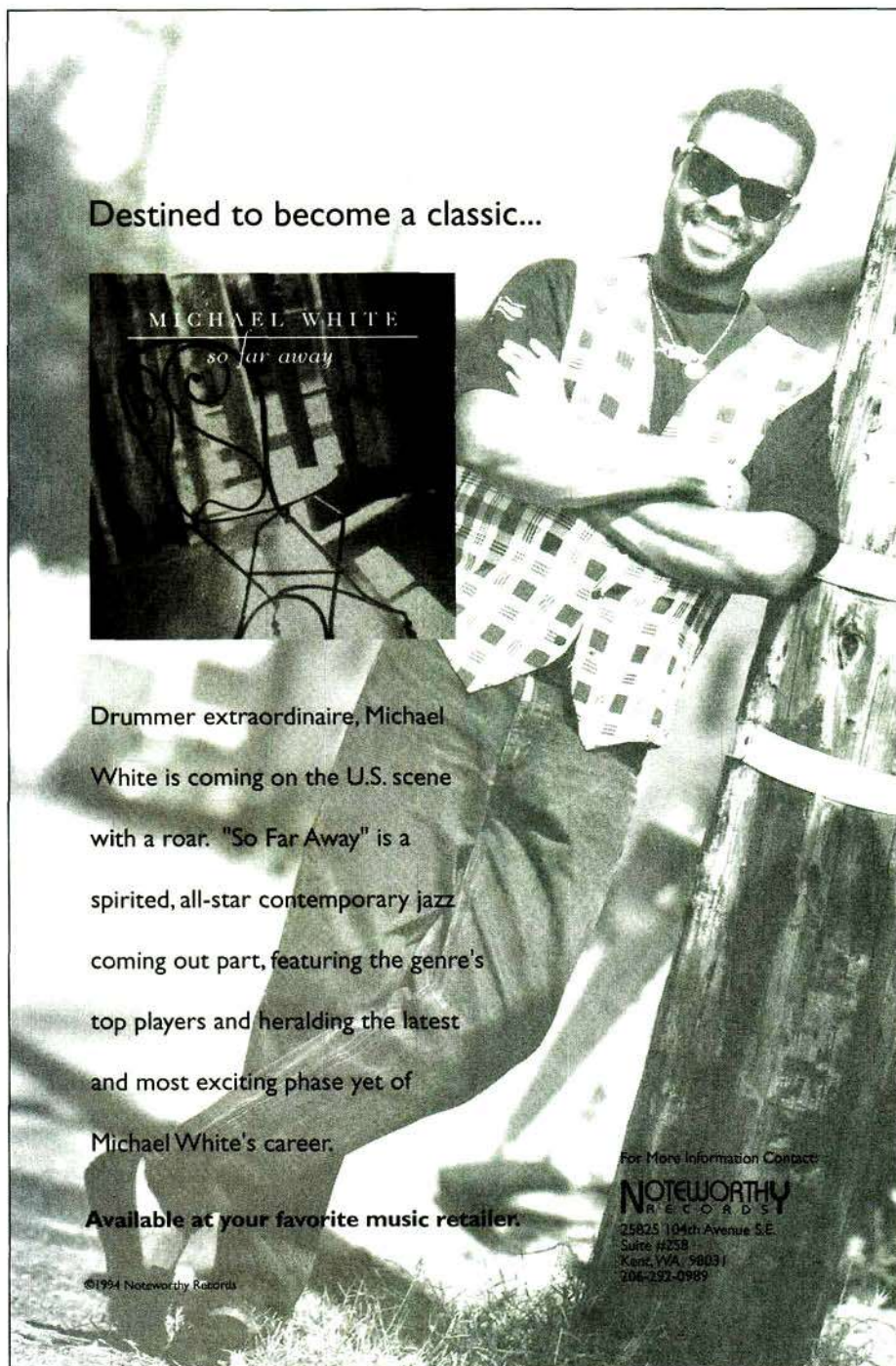
Singer: But you're in a band that really stretches out, and you have the freedom to do whatever your mind can imagine. I have to play within the limitations of what KISS does. I've used the same double-bass, two-rack, two-floor setup since I was eighteen. I tried adding a couple of drums to the left once, but I never hit the damn things. If you're going to have something, you should use it.

But then there's the other side of the story. A guy like Vikki Foxx has a kit that's more showy than practical, but he's one of the most entertaining live drummers around. The stick tricks and showmanship are his bag and he's being true to who he is.

Rock: My kit keeps getting bigger as well, but there's a reason why it's all there. I was apprehensive at first to have four bass drums because I thought other drummers would look at them and figure that the two on the outside were just for looks and had no pedals. But I wanted more variety on the lower end, so I got a couple of 26" kicks on the outside. Of course, I've got the three hi-hats and a couple of remotes and cowbell pedals. I have to do the Chinese splits to reach everything, but I get the sounds I want. And since I'm doing three solos a night, I'm using everything on there.

Portnoy: The problem with a big kit is setting everything up! With the set I just got, I don't have a clue about where anything goes. My tech knows, but I don't.

Rock: If my tech split, I'd be wandering through road cases going, "Holy shit!"



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Zonder: Instead of going to a bigger kit, I went into electronics. All the stuff Mike and Bobby have around them, I sample it all onto a disc and get the same sounds without carrying all the big *schmutz* around. It makes everything more compact and easier to control.

MP: Speaking of electronics, did any of you guys ever experiment with them when the Linn machine and Simmons drums got big in the '80s?

Castronovo: I was *forced* to use electronics when I was in Bad English, and I didn't like it one bit! The band wanted

everything triggered in the studio. And then they weren't thrilled with the way the drums sounded in arenas, so they had me trigger the bass drum and the snare. But the triggers misfired constantly—*Guck-guck Guck-guck*—and it just drove me crazy. I finally told the sound man to take it out. But I'm kind of a purist that way, anyway. I just like the sound of natural drums.

Zonder: I think that if you're going to do electronics at all, you almost have to turn into a bit of a gear-head so that you can understand why the pads and triggers do

what they do. That's what I did when I played with Animotion, and I brought that knowledge with me when I joined Fates Warning.

That's not to say I haven't had my horror stories. But I like having the pads, adding sounds, changing your snare drums just like that. You're never going to be able to do a press roll on them, and I don't care what they advertise, you're ~~nt~~ going to get true dynamics out of them. That comes from your hands, your head, and your heart. But electronics are great for certain applications.

MP: When you play big arenas, though, don't you have to sometimes sample the sounds, especially the kick drum, so it doesn't get lost?

Singer: It's really up to the sound guy. Each one has a different philosophy of how to go about it. Some guys are into triggering and other guys want everything completely acoustic. You can use sub-bass through gating or reverbs, and they'll make your drums sound amazingly huge.

Tempesta: And it really depends on the style of music you're playing. With thrash metal, you have to have the kicks cutting through, or else those fast double-bass rolls will sound like mush.

MP: From a musical standpoint, have any of you felt pressured to change your style of drumming simply to adapt to the times?

Castronovo: I didn't grow up with Bonham, like a lot of the other guys here did, and I'm starting to hear this groove type of playing for the first time. Some guys are doing real interesting things in basic beats, and I'm really diggin' it. It's cool and it's really inspired me to play a little more like that now. I find myself copping some of those beats playing with Ozzy, and he's like, "Yeah, man... Bonham!" And I'm thinking, "Cool, but it was really something Dave Abbruzzese played on the last record." What's great about that style of playing is that you can incorporate it into a lot of different kinds of music.

MP: I know some of you, like Mark and Bobby, go out of your way to practice and work on new things. But do you all still find the need to practice, in the true sense of the word, or even feel the need to play on your own?

Castronovo: For me, it's all inspiration. Sometimes I'll play for weeks, day in and

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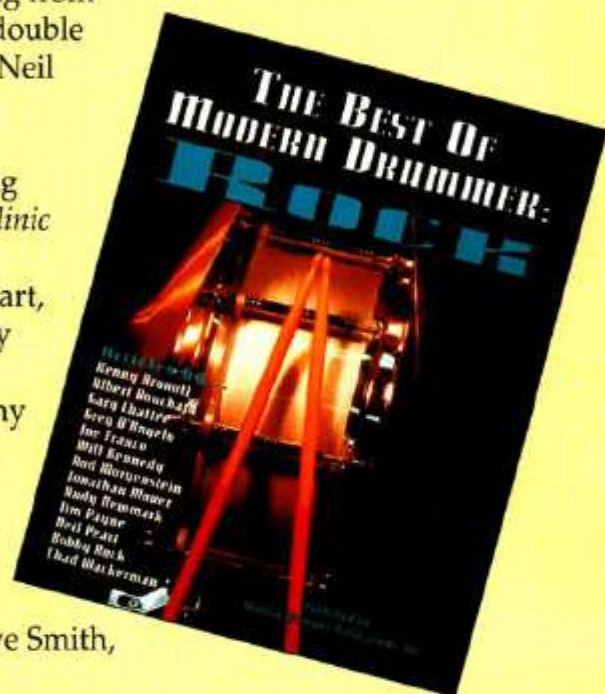
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day out. But when I come off a tour, I don't even want to see a drumkit.

Singer: I got to the point where I realized there was more to life than just beating the drums. For a while there, I pretty much became a "drum head." All I did was think and talk about drums, and I only related to other drummers. Drums are an important part of my life and I always treated it in a spiritual way. But at the same time, there are other things I like doing, like messing around with cars or going to the park with my dogs.

Everyone has their own hobbies, like Bobby and working out. Ultimately, you have to relate to other things in the world. And it might not seem like it at the time, but doing other things can help make you a better drummer, because you bring other elements from the outside world into your playing.

Zonder: One of the best things is when you do go away and then come back to your drums and rediscover things; you realize how much you really love playing drums. It's not that you have to make a record or get ready for a tour. It's about sitting in a corner and just doing it for yourself. The

last thing you want is for drumming to become a routine.

Singer: How does everybody here feel about practicing on their own now, though? I know we've all been playing for lots of years, and I'm to the point where I find it really hard to be focused and want to play by myself. The minute somebody picks up a guitar and gives me something to feed off of, that's the inspiring thing for me. I can play any time there's another musician around.

Portnoy: I'm horrible, because I don't practice nearly as much as I should.

Castonovo: And we're glad for that, my friend! [laughter]

Portnoy: But, really, I still get as much inspiration from playing the drums now as I first did when I was a kid. But more importantly, I think, is that I'm still inspired by great music. When I listen to music, I'm not only listening to the drummer, but also the bassist, guitarist, singer, sax player, or whoever, and I'm trying to think of what they were thinking about when they played whatever they played.

Zonder: I don't know if it's a Jewish-guilt thing, but I just love to play and learn.

Whether it's taking Weckl's book or Garibaldi's book, I just want to get better. I mean, there's a lot of things you can't control in this business—the record company, the management, the band, maybe even the music—but I can control what I do. I think you have to be happy with what you do and be satisfied that you're doing the best you can.

Rock: I always had the kind of ethic that Mark's talking about. But I think the change for me over the past couple of years is that instead of coming from a real ambitious, methodical approach, like when I was at Berklee—I was like a Poindexter about it, logging the hours and charting everything—I'm going about it now from pure inspiration. The day is rare that I just don't feel like playing. But when those days come, I just don't play instead of torturing myself to be in there. But after tours, that's when I really like to get in the practice room, because you can incubate certain ideas on the road and stumble across things that you want to work on and make solid.

MP: How important are connections to getting the gigs like Eric got with KISS and John just got with White Zombie?



Jim Keltner—studio great.

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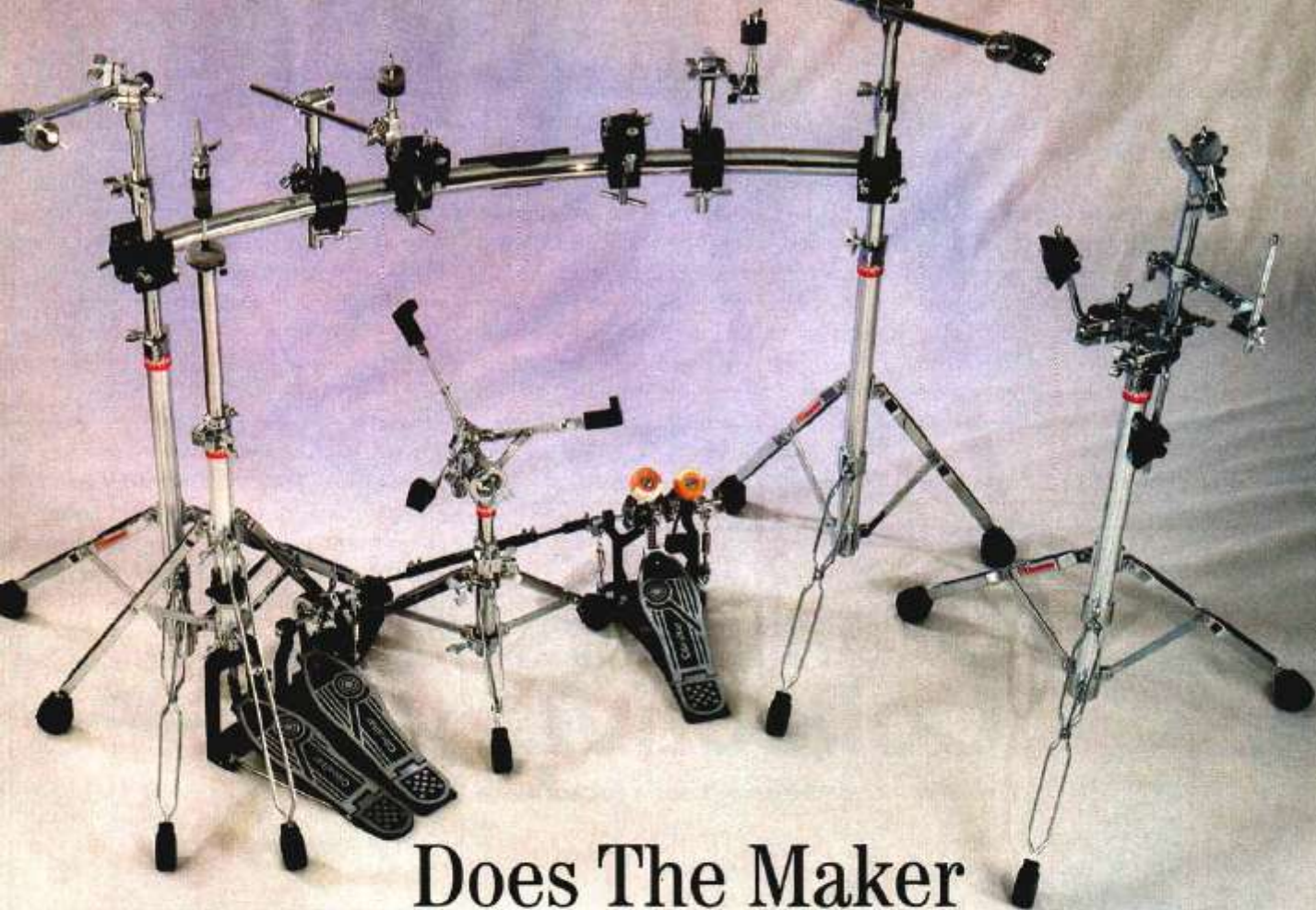
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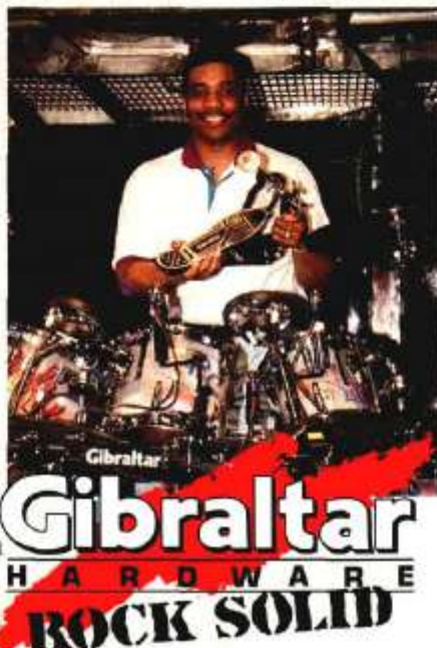
Take for example, something as simple as a tripod. Our Advanced Tripod System (ATS*) allows individual leg movement on a traditional three-leg stand. With one

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Perhaps it's this commitment to excellence that has pros like Ricky Lawson sold on Gibraltar. Or it just may be that Gibraltar gives him all the support he needs while touring with Phil Collins.

All we know is, a good set of drums needs equally good hardware.



Singer: Very important. My career has been a chain of events. Every gig I've ever had came about from somebody I'd met from the gig before. They were all interconnected.

Tempesta: For me, being a tech for Anthrax started the whole ball rolling. Exodus and Testament both opened up for Anthrax, and Exodus eventually asked me to join.

MP: How does Joe Blow drummer get to be in the type of positions you guys were in? What's the first move someone should make?

Singer: Everybody always asks that, but

you want to know something? Every one of us was Joe Blow drummer at one time. We all started in the same place. Where we end up may be different, but we all had that first day of putting the sticks in our hands. It's not like an angel comes down and sprinkles magic dust on anybody. If somebody had the answer, there'd be more guys doing it.

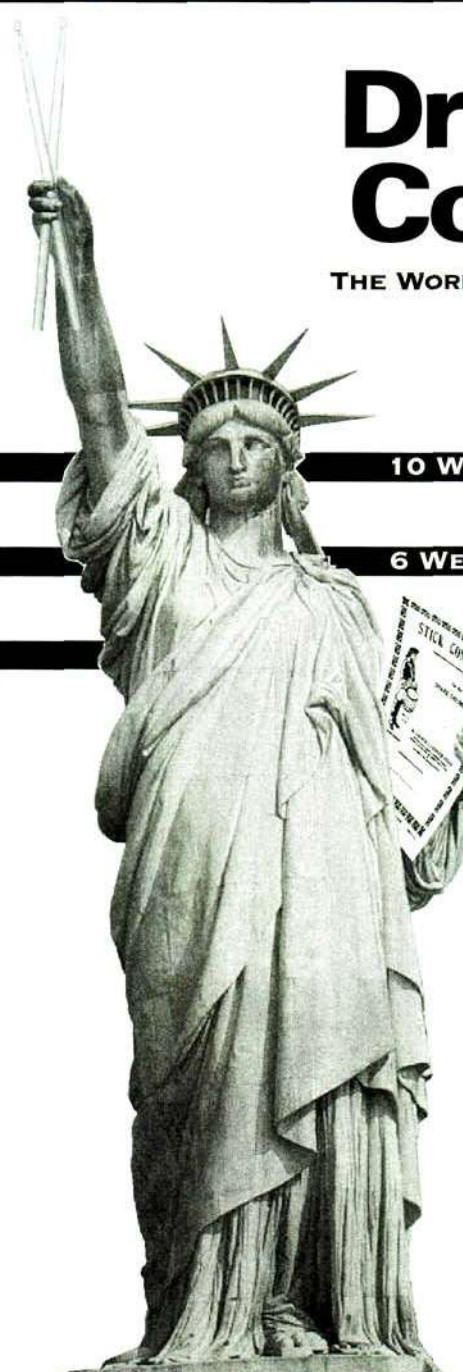
Of course, some guys just have extraordinary talent. I mean, I could tell from the first records Mike and Deen had out on these little independent labels that they had a gift. Other guys might not be as talented, but they make up for it with drive and determination and perseverance.

MP: Is location important?

Castronovo: It helps, but it's only part of the equation. I came from Portland in a band called Wild Dogs, and we did a lot of stuff in San Francisco working with Mike Varney. Through Varney, I started working with Tony MacAlpine. Through Tony, I met Neal Schon. I played in Bad English and Hardline, got some exposure. Boom, Steve Vai sees me. He's working with Ozzy now, he remembered me, and that's how I got in there.

Singer: People have to know that every guy here took a different route to where they are now. Mike stuck it out for seven, eight years with the same band before things fell into place. I've been a hired gun everywhere I've gone. You have to find your niche and make it work for you.

Zonder: Much as everybody's gone their own way, I think there's a common bond: You have to have respect for people and you can't treat anybody like shit. The guy you dump on today could be the guy you want something from tomorrow. It's just a basic principle of business. You have to be smart and not burn any bridges.



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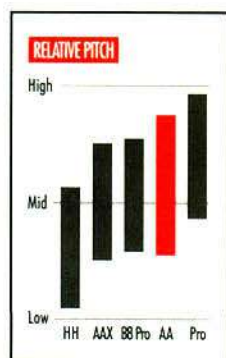
From pure bronze that's blasted into molten form under scorching heat, their high profiles are shaped and loaded with tension under tons of crushing hydraulic pressure... positive tension that translates into maximum metal strength and pure cymbal energy. So AAs are strong, explosive and penetrating cymbals. They play easy and you get heard.

Look to the big picture on the right for AA sound and setup ideas...

like the splash and crash line-ups located on the left. For clean accenting, mix punchy 8", 10" and 12" Splashes with



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stand by mounting upside down on your other cymbals! For more bite, focus on the three 12" and 14" Mini Chinese models around the setup. For totally raw-edged sounds, check out the 16" Fast Chinese and big-sound 18" Chinese on the upper right. And for more crash

than trash, the brash, raw and ripping response of the eight-sided Rocktagon is now also available in tiny splash sizes. Beneath these is an 18" El Sabor, the first Latin cymbal ever for drummers and percussionists. Salsa flavored but so funky that you can crash, clavé and ride it in everything from funk and fusion to country, rock and jazz.

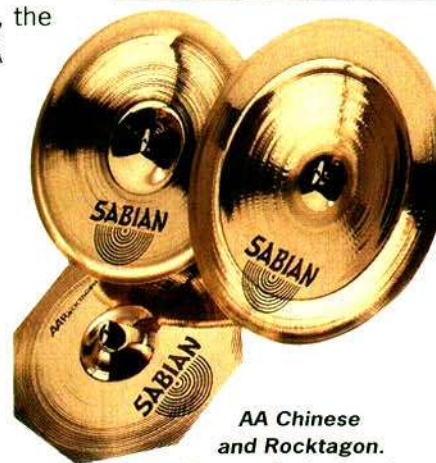
A ride that accurately relays your sticking is a necessity. The Rock Ride on the lower right is more powerful than most, and just one of an AA lineup that extends from the lighter, dual-purpose Crash Ride to Flat, Dry, Tight, Medium, Rock, Heavy and more models. AA ride sounds are always bright.

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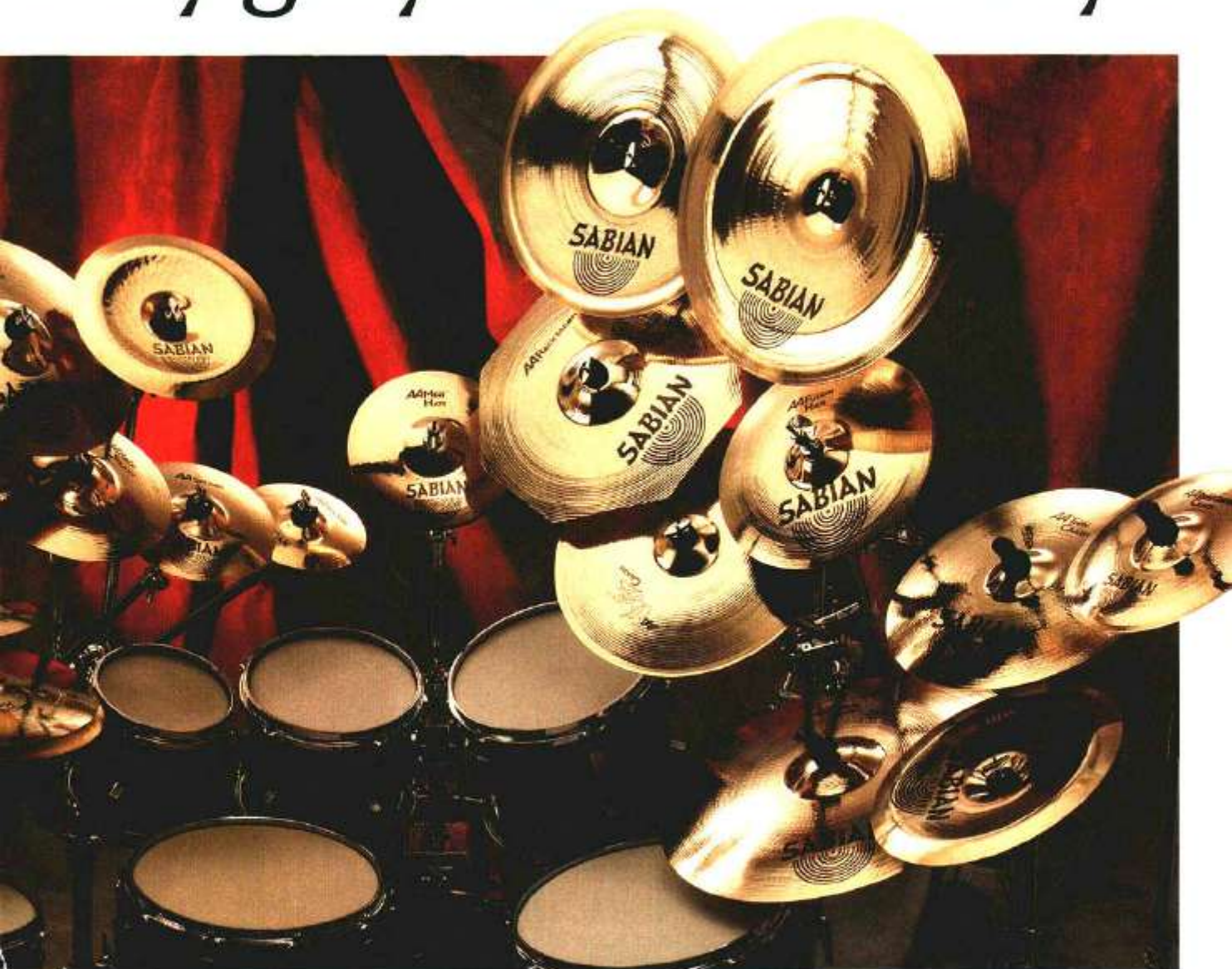


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The SABIAN logo graphic, which consists of a series of concentric, slightly irregular circles or rings, creating a ripple effect.

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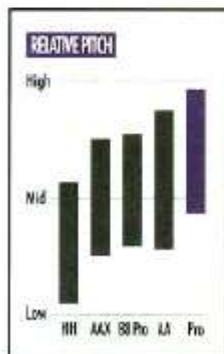
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sounds in their concave centers. PRO is a new choice for cymbals... to upgrade or add-on to your present setup. Or maybe you want a whole new setup, a brighter, newer sound. With PRO it's all within easy reach.

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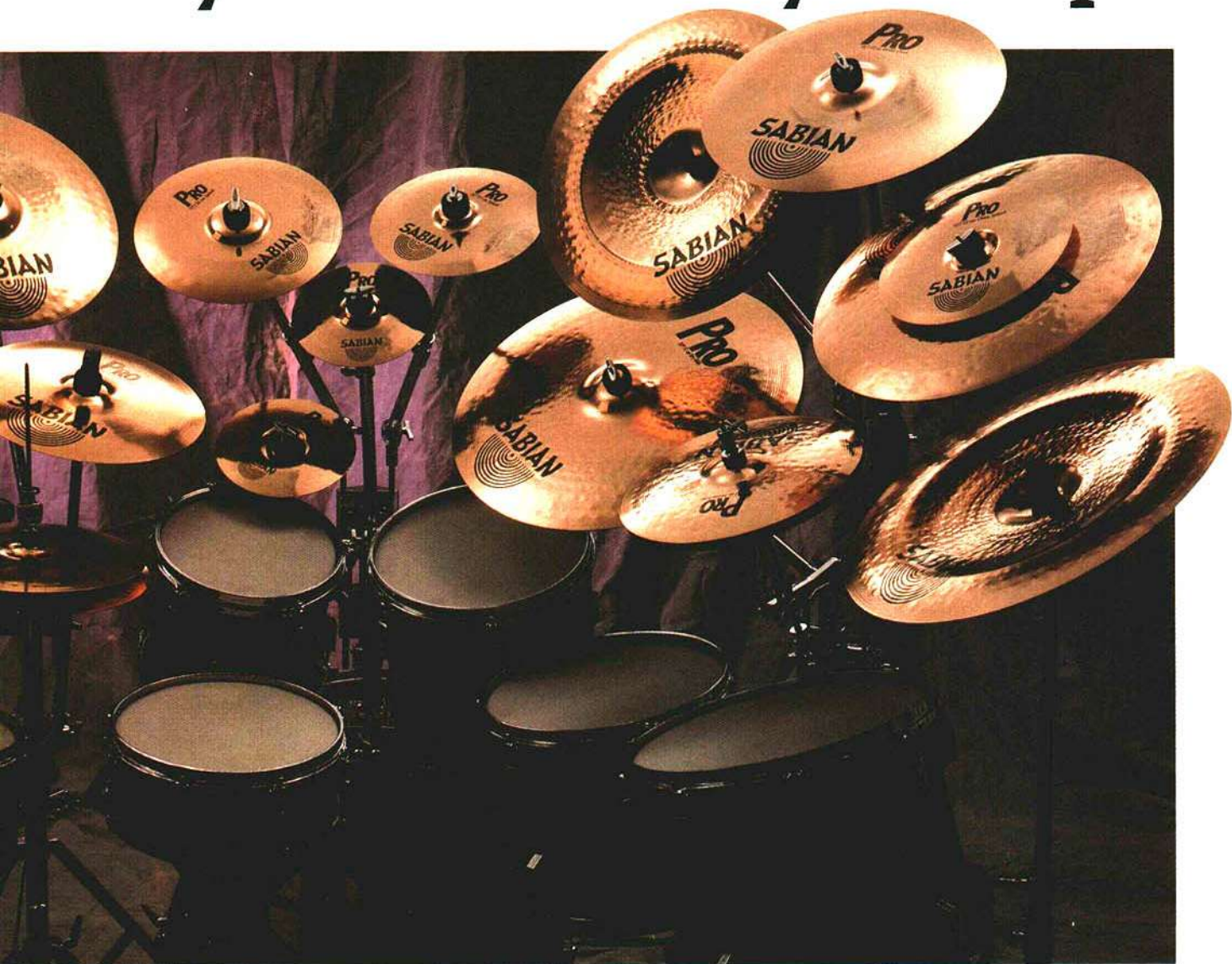
PRO Mini Chinese and Chinese.
Position by your hi-hat for snare hand accents.



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heavy bottom for totally tight and definite sticking responses. Towering within easy reach above the

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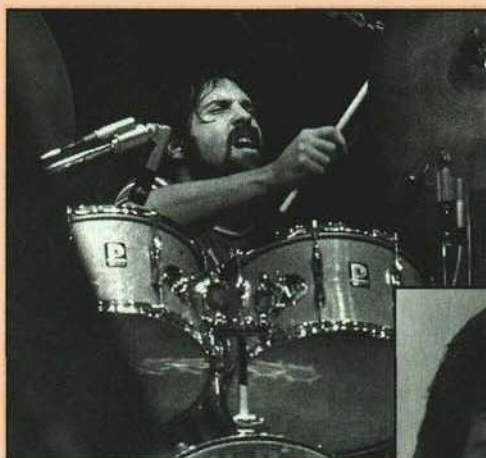
Where Are They Now?

By Robyn Flans

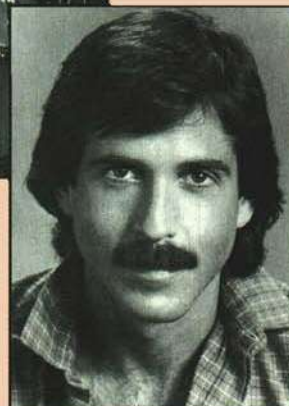
Letters seem to arrive at the offices of *Modern Drummer* weekly requesting information on the whereabouts of once-famous drummers. Many of these letters ask about specific people—over and over again. So we decided to try to track down some of these former drumming stars to see just what they're doing today.

Needless to say, there are a few favorites who have not been located. Some whose whereabouts are known, but who are unreachable, include Roger Taylor, the original Duran Duran drummer, who came out of retirement to play on Duran Duran's newest, *Thank You*. Session drummer Jim Gordon is reportedly still serving a prison sentence for the murder of his mother. And while we were able to locate two Jefferson Airplane drummers—Spencer Dryden and Joey Covington—the band's original drummer, Skip Spence, has reportedly fallen on hard times and is a ward of the state.

Happily, not all of our former drum heroes have taken a downhill tumble. Some are still playing; others have branched out into other areas. The following drummers are among our most-



One of the most influential drummers of his generation, Bobby Colomby helped fuse jazz with rock in *Blood, Sweat & Tears* (above), and has been involved in the entertainment industry ever since.



requested "Where Are They Now?" candidates. More than just fulfilling our curiosity, their stories offer a good deal of insight into the nature of music and the music business.

Bobby Colomby

For the short time Bobby Colomby was an active drummer, he made an incredi-

ble impact. Top drummers often cite him as an early influence. "I'd meet people like Vinnie Colaiuta in my travels," Colomby says, "and they would say, 'Oh man, you were one of my idols.' I'd say, 'Then how come you're so much better than I ever was? What could you have possibly listened to?'"

"Hopefully it didn't do any damage," laughs Colomby.

While he might not be a big fan of his own playing, the drummer-turned-record company

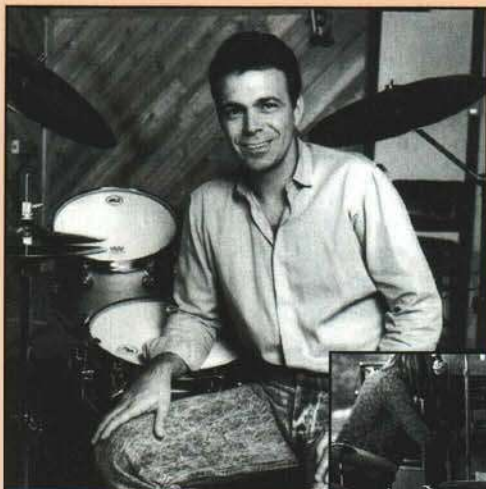
executive says, "Not long ago, I heard a record, *The Return Of The Brecker Brothers*, which had a couple of tunes that I would love to have played. The record inspired me to sit down on the drumset I have at my house and try to figure out what the accents were. I started practicing every couple of days, and then one Saturday I sat down and

simply played the best I have ever played in my entire life! It was a reminder of the fun I had all those years. There were twenty minutes where I wish I had recorded myself. But sure enough, a couple of days later, I sat down and there was a person whose arms, legs, and brain had never met before. I'm sure glad I didn't rush out and take a gig," he laughs.

When left Blood, Sweat & Tears in 1975, Epic Records offered him a deal producing for the label. The first album he spearheaded was for Jaco Pastorius. Soon thereafter, he relocated to L.A. to head up Epic's A&R department. From 1976 until 1985, Colomby worked for various companies, ultimately feeling "helpless as to how much I could affect the outcome of a record." Out of nowhere he was called to be an interviewer for *Entertainment Tonight*, which he did for two years. He also simultaneously hosted a show called *In Person From The Palace*, and consulted for EMI/Manhattan Records, for whom he recruited Thomas Dolby and Richard Marx. Sony offered him a return position in 1989.

Gregg Errico

For Gregg Errico, Sly & the Family Stone was a very tough act to follow. As a founding member, he remained with the group from 1967 to 1971 and recorded hits like "Dance To The Music," "Everyday People," "Thank You," "Everybody Is A Star," and "Hot



Danny Seraphine today (above), and back in the late '60s with Chicago



Fun In The Summertime."

"When I quit the group," says Errico, "there was a lot of frustration. Things weren't going right and I had pretty much had it. I got on my Harley and just hung out for six months. The first situation I joined that was interesting was Weather Report, because it was so different and they were such great musicians. That was very exciting and got me going again."

Obviously, the end of Sly & the Family Stone was not the end of Errico's auspicious career. In 1971, he recorded the third Santana album; the following year he performed and recorded *Carlos Santana And Buddy Miles Live*; in '73 he toured with Weather Report; in '74 he toured with David Bowie; and in 1976 he went on the road with Peter Frampton and recorded *Stone*

Alone with Bill Wyman. In 1977, Errico toured with Ronnie Laws and produced Lee Oskar's *Before The Rain*. The following year he recorded *Say It With Silence* with Hubert Laws, and in 1979 he co-wrote "Lovin' You Is Easy" for Journey.

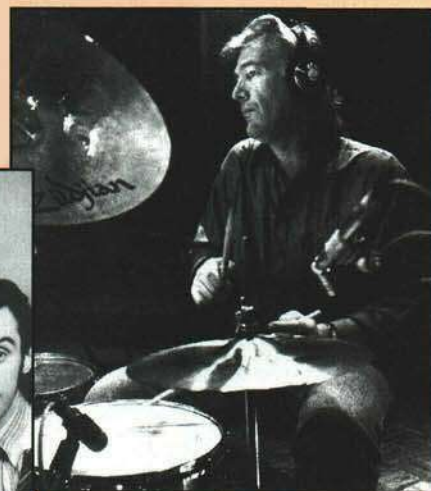
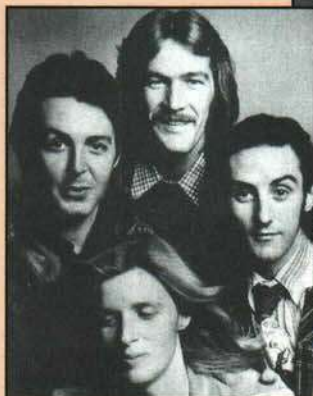
In 1980, Errico produced *Connections & Disconnections* for Funkadelic. In 1983 he was a member of the Jerry Garcia band, and in '85 he co-produced (and played on and wrote) *Touch The Future* with Lee Oskar. In 1988, Gregg was part of a Sly & the Family Stone reunion, and in '89 he got involved with Gary Duncan from Quicksilver Messenger Service. (A CD is due out shortly.) Currently he's working with the Syklops Blues Band, which is looking for a new deal. He also sits in with a band in the Bay area that includes Steve Smith, Narada Michael Walden, and Michael Carabello.

Dallas Taylor

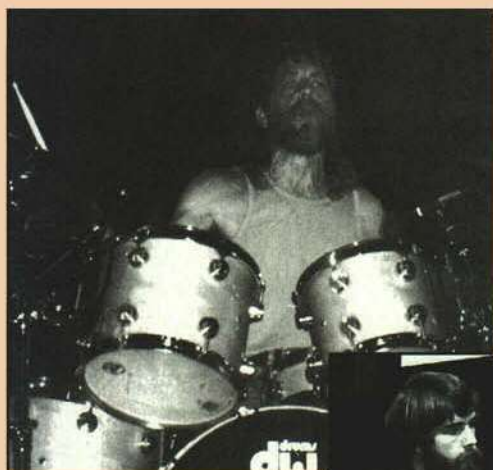
When you mention Dallas Taylor, some people's response is: "Didn't he die?" Well, almost—a few times. Between 1969 and 1971, Taylor, barely into his twenties, was an original member of Crosby, Stills & Nash. When he was fired—an unfortunate result of politics—Dallas says, "It hit me between the eyes. I went into an emotional spiral



Aynsley Dunbar



Denny Seiwell first gained fame with Paul McCartney & Wings in the early '70s (left), and he's still active in the studios today.



Doug Clifford recorded some classic tracks with Creedence Clearwater Revival (right), and he still enjoys playing.



and locked myself up in my big house with all the cocaine I could possibly do. I went into self-destruct mode."

Although he obviously had a developing drug problem, Taylor was able to pick up the pieces enough to begin playing again. In 1972, he began working with Stephen Stills, recording Stills' hit "Love The One You're With," as well as with Stills' band *Manassas* with Chris Hillman. But when Taylor became addicted to heroin, Stills fired him.

For the next ten years, Taylor didn't work, though he did do a couple of records with former Rolling Stone bassist Bill Wyman, who took him under his wing and tried to clean him up. "I switched from being a junkie to an alcoholic," says Taylor, "and ended up abusing Bill's friendship. He finally had it with trying to help me. I was turned loose on the streets of London during their coldest winter, having gone from being in one of the most successful bands in the world to being homeless."

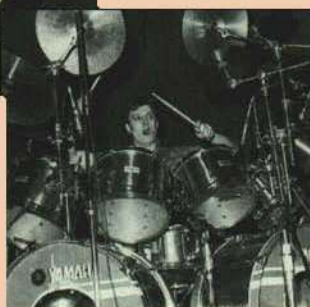
Although he had a ticket back to the States, Taylor opted to stay in London—and get back into heroin. He traded his drums for a gram of heroin and then attempt-

ed suicide by putting a butcher knife in his stomach. Luckily he survived and ended up in rehab. "It was a relief to wake up in the morning and realize I hadn't taken any drugs," he says, "although my bones ached and my flesh was crawling, I felt I could possibly get free of it. It didn't matter if I was a rock 'n' roll star anymore. It just mattered that I was alive."

In 1988, Dallas got married to Betty, the first healthy relationship he had ever had. But a year later he began to bleed internally. The doctors gave him six months to live, although a liver transplant could possibly save his life. In March, 1990, Don Henley called, offering his assistance. Henley's helping hand mushroomed into a benefit concert for Taylor, and even Crosby, Stills, Nash & Young performed, with a very weak and ill Taylor playing "Wooden Ships" with them. Two weeks later, Taylor had the transplant. He's been healthy since. Of late, Taylor's been playing again. A book that he wrote, *Prisoner Of Woodstock*, came out last June.



Prairie Prince used to have a pretty involved setup back in the heyday of the Tubes (right); he's still very busy as a player and businessman.



Ed Cassidy

At seventy-one years of age, Ed Cassidy holds the record as the oldest performing rock drummer in the world. "When I settle down, I'm going to put a Holiday Inn sign in my front yard," jests Cassidy, one of the founding members of Spirit, which still does about one hundred dates per year.

"Anyone would be foolish to say that as you get older, everything stays the same," he admits. "But when I play, I don't think about anything else. When you go on stage, all the stuff that's been going on in your life has to be put in a little bag that you leave off stage."

In 1991, Spirit released a compilation of oldies called *Circles & Chronicles*, as well as *Tent Of Miracles*, their latest studio LP. Currently they're finishing a new blues album and a live double album. Cassidy has also released *The Ed Cassidy Musician's Survival Resource Manual*, as well as a video, both of which are available at concerts and through mail order. (P.O. Box 181, Ojai, CA 93024. The book is \$20, the video is \$25.) Says the drummer, who is also a great-grandfather: "My guru is George Burns."

Danny Seraphine

For Danny Seraphine, being "ousted" from Chicago was very painful. But, he points out, "To balance that, I had twenty-three incredible years of so much fulfillment that sometimes I feel guilty. Being able to play the way I wanted to and move so many people was wonderful. The way it ended was not the way I had ever envisioned. I don't think it was the way they envisioned it either, but it got out of hand. You have to count the blessings and move on," says Seraphine, who considers himself a "casualty of corporate rock politics."

Seraphine had moved to Colorado after the Beach Boys/Chicago tour in '89 to be able to spend more time with his family. Unfortunately, six months later, the band and his marriage fell apart. He took some time to "cool it, unplug, and re-evaluate,"



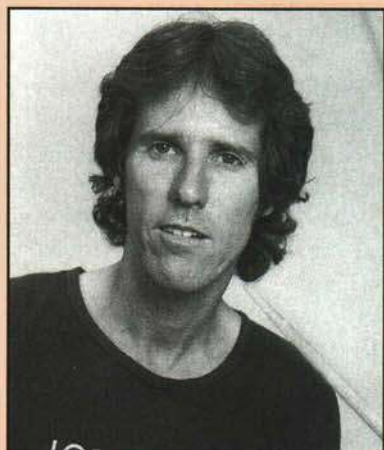
Joe Vitale

and built a house on a mountaintop. Currently, he has a production company that is developing artists.

"I'm looking at talented people and trying to get them to the next level. I also have a small label of my own, so when I don't get a band signed, I don't just drop them. I try to develop them. Just because a major label doesn't want you doesn't mean your art isn't worthy," says Seraphine, who played on his country project, an artist by the name of Matt McKinney. Danny is beginning to miss playing regularly, however, and says he would like to work with a modern big band. "I would love to do some touring with an artist whose music I enjoy playing."

John Densmore

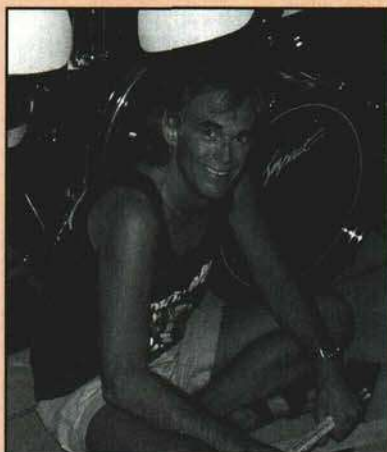
For John Densmore, the Doors died shortly after Jim Morrison passed away. The band made two more albums after his death and realized it really wasn't



John Densmore

working. In the mid '70s, Densmore made a couple of albums with Robbie Krieger in what they called the Butts Band. In the '80s, John got into playing for a modern dance company and "actually got out and hoofed it a little." He then began to take acting classes, doing occasional roles in such films as *Dudes* and *Get Crazy* ("Stupid movie, but great to hang out with Lou Reed") and some stints on TV, including a recent appearance in *Coach*.

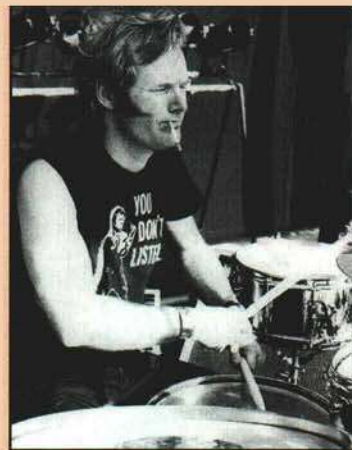
"I thought that was what I really wanted to do," says Densmore, "but then I started writing my autobiography, *Riders On The Storm*, which swallowed me up for years. Now I'm working on a fiction book, but it's not as much fun as playing in a band. Hence, I met this singer/songwriter, John Coinman, who has written over one



Ron Bushy

hundred songs in the last twenty years." Densmore has been producing Coinman, who he describes as country-ish rock with Zen Buddhist lyrics. "I've actually wanted to produce since Morrison said I would be good at it. Back in 1968 he was always leaving the studio, bored out of his mind from the tedium. But I was into it."

Today John says one of his unfulfilled dreams is to have a drumstick named after him. ("When we were big, they didn't *have* endorsements.") One dream that did come true, however, is that Densmore became a father a few years ago. "Being a dad has been the most rewarding thing," he says of his toddler son, Luka. "It balances the creative side of my life."

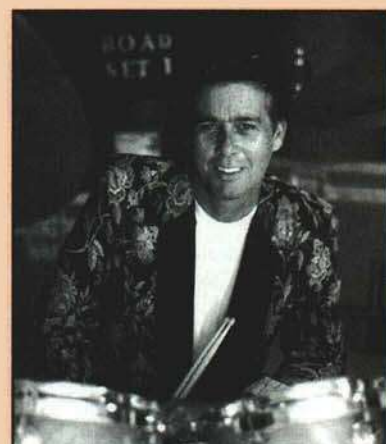


Martin Chambers

Dave Clark

Who had ever heard of a drummer fronting a rock band before the Dave Clark Five came on the scene in 1964? Not only did the band have his moniker, but, incredibly for the times, Clark managed the band and produced all their records, as well as formed and administered a publishing company to handle their compositions. He met with a lot of resistance, but he maintained control of every aspect of the band's career, which spawned such hits as "Glad All Over," "Bits And Pieces," "Anyway You Want It," "I Like It Like That," "Because," "Catch Us If You Can," and "Over And Over." The band created pandemonium wherever they went, and for a time rivaled the Beatles in popularity.

When the group disbanded in 1970, Clark says, "I wanted to get back to being a regular person." He took some time off and traveled, and was able to



Michael Botts

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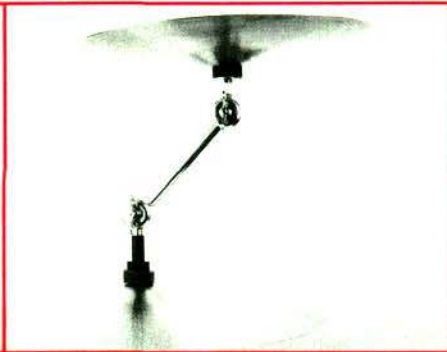
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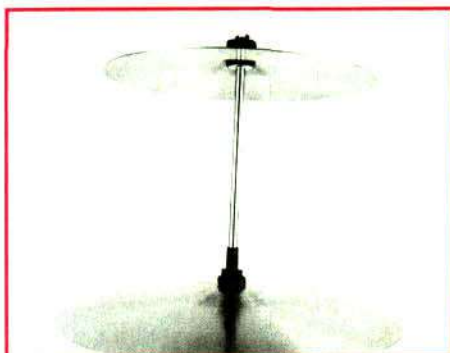
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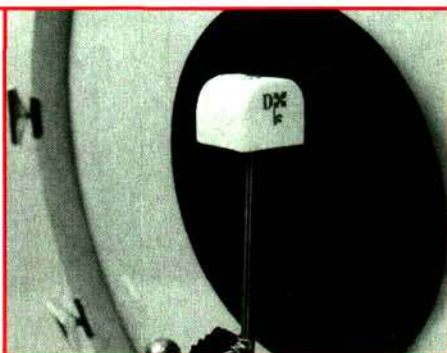
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see the sights for the first time instead of being locked up on the top floor of a hotel. In 1978, Clark issued a DC5 reissue LP for the European market, and in the '80s co-wrote and produced a musical called *Time*, starring Sir Lawrence Olivier.

One of his greatest thrills was having the privilege to direct Olivier in his final performance. Clark also produced *Time—The Album*, and he laughs at the thought that there was Olivier, flanked on screen by Cliff Richard, Freddie Mercury, Julian Lennon, Dionne Warwick, and Stevie Wonder. Clark later produced a series of videos culled from the classic '60s British TV program *Ready Steady Go*, the rights of which he had purchased in the '70s. In 1989, Clark introduced America to the series via the Disney channel, which aired them through 1991.

In November of '92, Clark co-wrote and produced "Time" and "In My Defense" for his friend Freddie Mercury. Most recently he personally compiled a double CD for Hollywood Records called *The History Of The Dave Clark Five*, for which he brought in the original engineer and supervised the project.

"I look back with fond memories. It was a great time," Clark says, "but the greatest thing it has given me is freedom of choice to do what I want to do. I feel very privileged to have been able to do that for a living."

Denny Seiwell

While it's been twenty years since Denny Seiwell worked with Paul McCartney & Wings, people still associate his name with the former Beatle. Immediately after leaving McCartney, though, Seiwell formed a band with former Wing member Henry McCullough, and in 1976 he moved to L.A., where he worked with Art Garfunkle, Leon Russell, Rick Danko, Paul Butterfield, and Gary Busey. All the time, however, he wanted to get into the TV and film world. "I could play timpani and mallets, which is really what I moved to L.A. for," Denny says. "But I still got labeled as the English rock drummer who used to play with a Beatle. My jazz credentials from New York didn't follow me out here."

The last road trip Seiwell made was in 1979 with Joan Armatrading. Since then he has mostly done various sessions, such

as the *Homefront* TV series of last year and Danny Peck's debut LP. He would like to spend more time producing, which he began in the '80s with an artist by the name of Shelby Flint. Recently Denny co-produced an album for John Kapelos, *Forever Night*.

Floyd Sneed

After fifteen years and sixteen albums as a member of Three Dog Night, today Floyd Sneed does a variety of creative projects. He has done some movies, even appearing on-camera, and has had an art show at the Director's Guild in L.A. with art he describes as "surreal and original." He's also done some recording with former Three Dog Night member Chuck Negron. At age fifty, he says he's in great shape and "just getting ready for the next one hundred and fifty years."

Prairie Prince

Prairie Prince has so much going on that he doesn't *need* to play music; he does it strictly for the love of it. Musically, he still works with the Tubes and tours with Jefferson Starship (which he's done since 1991). He recorded the last two Dick Dale albums (*Tribal Thunder* and *Unknown Territory*) along with drummer Scott Mathews, worked on Todd Rundgren's last two albums, and recorded Bill Spooner's *Sputnik Spooner* and *Mall To Mars*, all of Chris Isaak's albums, and an early Richard Marx LP. He also has a side project called the Affordables.

But, like we said, playing is only half of what Prince does. The rest of the time he is busy with his thriving businesses, such as Gotten/Prince Productions (with long-time Tube bandmate Michael Gotten), which does set design and staging for rock bands like Bonny Raitt, Kitaro, Robert Plant, and the Beach Boys. Prince also does murals with Gotten all over the world; they even painted the A&M Records building in L.A. in 1974.

Prince also has the number-one Harley Davidson paint shop in San Francisco, Underground Colors, where they do "fantasy finishes for Harleys." And as if that weren't enough, Prince is working on soundtracks for Sega, writing a book, illustrating children's books, and designing album covers. Through Prairie Prince Studio Murals & Design (750 2nd St., San

Francisco, CA 94107), Prince says, "You can get your CD cover done, your motorcycle painted, your set designed, and someone to play drums on your records!"

Martin Chambers

After he was "sacked" in 1984, Martin Chambers never thought he'd be back with the Pretenders. Later on he realized that it was actually the best thing for him. After his bandmates and friends James Honeyman Scott and Pete Farndon died within a year of each other due to drug overdoses, in 1982 and 1983 respectively, it was a terrible time for the drummer.

Chambers subsequently did some session work with the likes of Paul McCartney and Pete Townsend, although he doesn't think any of it saw the light of day. Then in 1990 he moved to L.A., where he hooked up with Dave Stewart, who asked him to join a band with Chris Thomas called the Spiritual Cowboys. They did two albums and tours in two years, and in August, 1993, while Chambers was working with a band called Miss World, Chrissie Hynde called and invited him to come to a Pretenders rehearsal. After twenty minutes, Hynde asked if he wanted to re-join the group. "You could have knocked me down with a feather," laughs Chambers, who can be heard on five tracks on the new Pretenders album, *Last Of The Independents*.

John Barbata

Though I recently ran into a drummer by the name of Terry Hand, who says he was in a band called the Crossfires before they became the Turtles, John Barbata was the drummer who took the Turtles to the top. When the Turtles ended in 1969, Barbata worked on the Jefferson Airplane's last two albums. He then played on the Starship albums after Joey Covington and before Aynsley Dunbar. Barbata did countless other albums in the '70s, including CSN&Y's last LP, *Four Way Street*, and various CSN&Y solo offerings, including a Stephen Stills album and Neil Young's *Time Fades Away*. He also recorded Linda Ronstadt's *Silver Threads And Golden Needles*, and did sessions with the likes of Johnny Rivers, Rita Coolidge, Ry Cooder, the Byrds, Booker T., and John Sebastian.

In 1978, Barbata was in a car accident

that took the life of his best friend and broke his neck, arms, and jaw. He became a born-again Christian, met his wife, Angie, and "ran away from Hollywood. I was down on the whole scene," he explains, "the wife-swapping, the drugs—all of it."

"I was in love and I wasn't coming down the hill," Barbata laughs from his ranch in Northern California. "She and I have been writing songs for twelve years, and our band finally made an album." The group, called California, is currently pursuing a record deal.

Doug Clifford

Incredibly, Creedence Clearwater Revival was Doug Clifford's first band. He started the band in the eighth grade, when he met John Fogerty (they were initially called the Blue Velvets), and he remained in the band until October, 1972, when they broke up. When Creedence ended, Clifford and bass player Stu Cook put together a production company that did some remote recording as well as their own projects. The company, which lasted until 1978, produced two albums on Atlantic for Don

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Harrison as well as *Groover's Paradise* (with Doug Sahm) for Warner Bros. Then in 1977, Creedence's legendary money problems hit and occupied Clifford's life until 1980.

"We took a small salary, but we had all our money in an offshore trust because of the taxes," Clifford explains. "The bank was non-bonded, and it was involved in the Mafia and all sorts of bad folks. Five and a half million bucks of our money disappeared. Then the Feds came in and said it was a sham and that we owed millions of dollars in tax money. That kind of squashed my creativity for a time."

In 1980, disgusted with the music business, Clifford moved to Lake Tahoe and concentrated on some volunteer work that dealt with environmental issues. He also worked with scholarships for academic programs and all-youth golf. "I was very fortunate in my life and in my career, and I

was in a position to be able to give something back." In 1983, though, music re-entered the picture in the form of the Sir Douglas quintet, a band he's been working with since. "I really missed the music. This band is really good. It's a blend of youth and experience." Clifford recently co-produced, co-wrote, and played on nine of the twelve tracks of a new Quintet album on Elektra called *Daydreaming At Midnight*. (The computer graphics on the album were done by Doug's twenty-one-year-old son, from his twenty-six-year marriage.)

Burleigh Drummond

Five years ago, Burleigh Drummond began to play with Ambrosia again. After not working together between 1983 and 1989, they played a reunion tour, which grew into something more. During the down time, however, Drummond

remained busy. He says he recorded over one hundred Christian albums, which lead to his being asked to join a hot new Christian group called the Lost Dogs about three years ago. He has done three records (on Word) and toured with them. "It's a great musical situation—and it gets my religious considerations out of the way," he laughs.

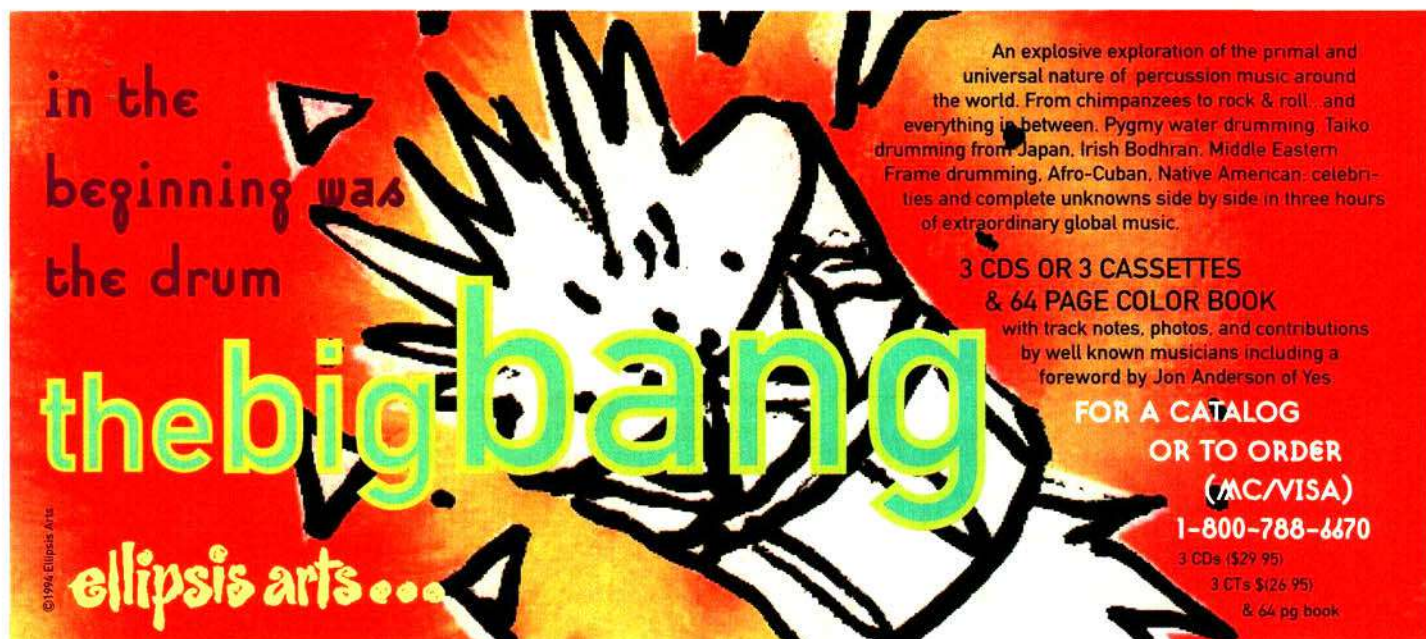
Drummond is also doing an album with a band called Tin Drum. "It originally started with tunes I had written for Ambrosia. They weren't putting out new albums at the time, so I started my own band."

Drummond recently recorded and toured with Jim Messina and did a record with Ed Mann. "It's very percussion-oriented," he says. "I have always been half percussionist/half drummer—it depends on what you know me as. Stanley Clark, for instance, knows me as a lyricist. Other people know me as an arranger."

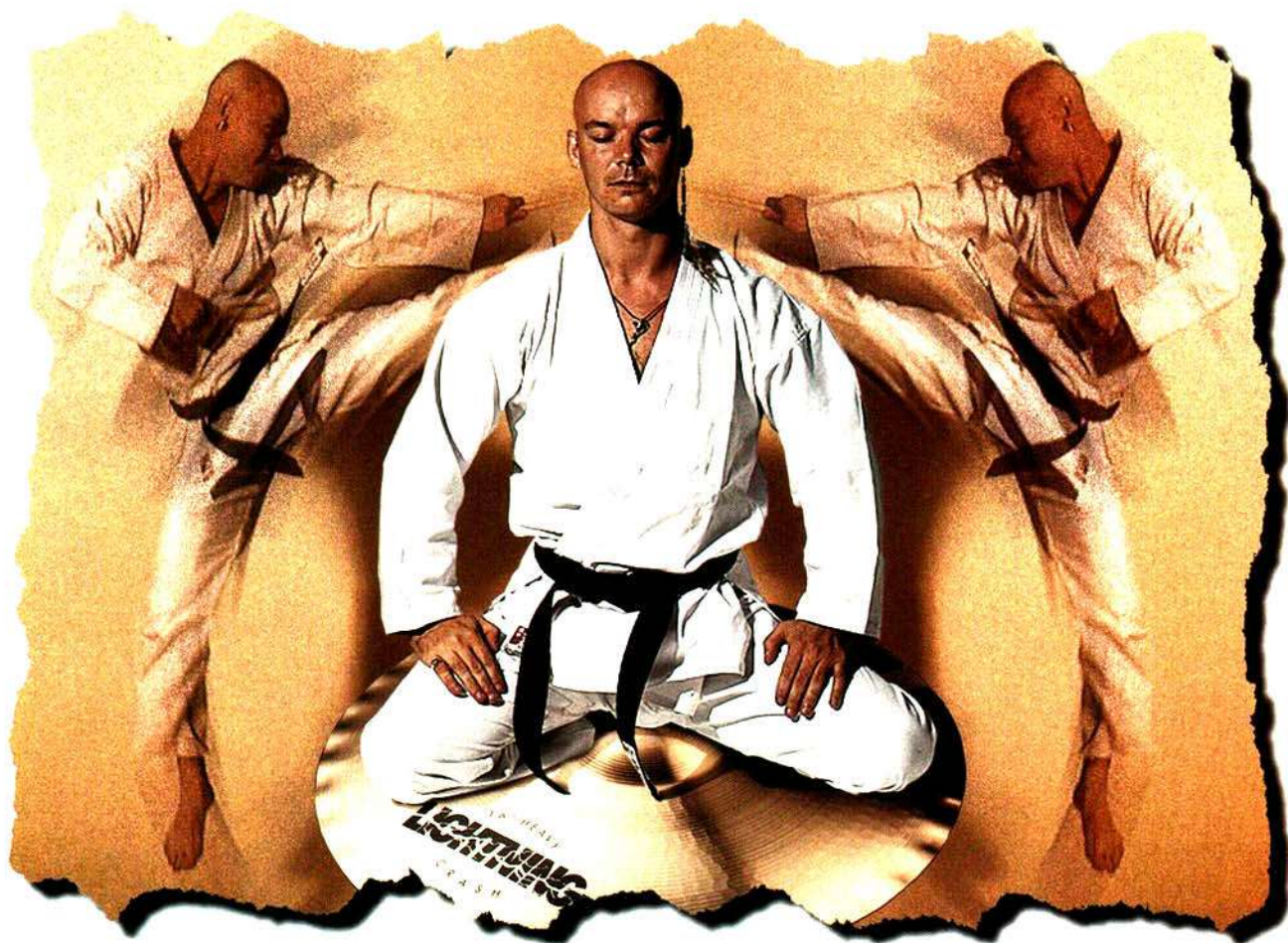
Ambrosia now has a new greatest-hits record out with three new songs on Warner Bros. "Ambrosia is great," says Burleigh, who jokes, "We've finally learned how to play the songs we wrote twenty years ago."

Ron Bushy

While Ron Bushy has been back with his original group, Iron Butterfly, for the last few years, it hasn't been an easy course of events since he left the band initially in 1978. "I wanted to get a straight job and be with my wife and kids. It was a little

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tough on the road." Bushy says he worked in a hardware store, became a sales rep for Mikita Tools, and worked for General Telephone and then Bosch Tools. In 1988, Bushy received a letter from Atlantic Records inviting Iron Butterfly to play their anniversary party.

"Then they offered us a record deal to get back together, but a couple of the guys could not see eye to eye. So after that gig, we called it quits." Bushy then went back to work for Mikita for two and a half years, until he injured himself on the job with a heavy piece of equipment. He eventually got a call from the Butterfly's Mike Pinera, who asked if they could get the band back together. "All this time, deep down inside my soul and heart, I was missing music." Today, Ron says the band is sounding really good.

Joe Vitale

While drummer/keyboardist Joe Vitale worked with CS&N from 1976 to 1990, he always managed to keep his hands in other things as well. For instance, Vitale was with the Eagles for the last eighteen months of their *Long Run* tour. Later he

produced Joe Walsh's *Ordinary Average Guy*, on which he also played drums and keyboards and wrote some of the songs. He then toured with Joe, recorded another LP, and during the summer of '93 went out with Walsh and Glenn Frey. In September of that year, Vitale began to work with Dan Fogelberg, all the while writing songs, including one with Walsh on the Eagles' *Hotel California*, as well as many for CS&N.

According to Vitale, "I split my earnings between gigs—which are fun and instant money—and writing. Writing's not what I want to do solely; I have too much fun playing." Joe's currently finishing up his own album and shopping for a deal.

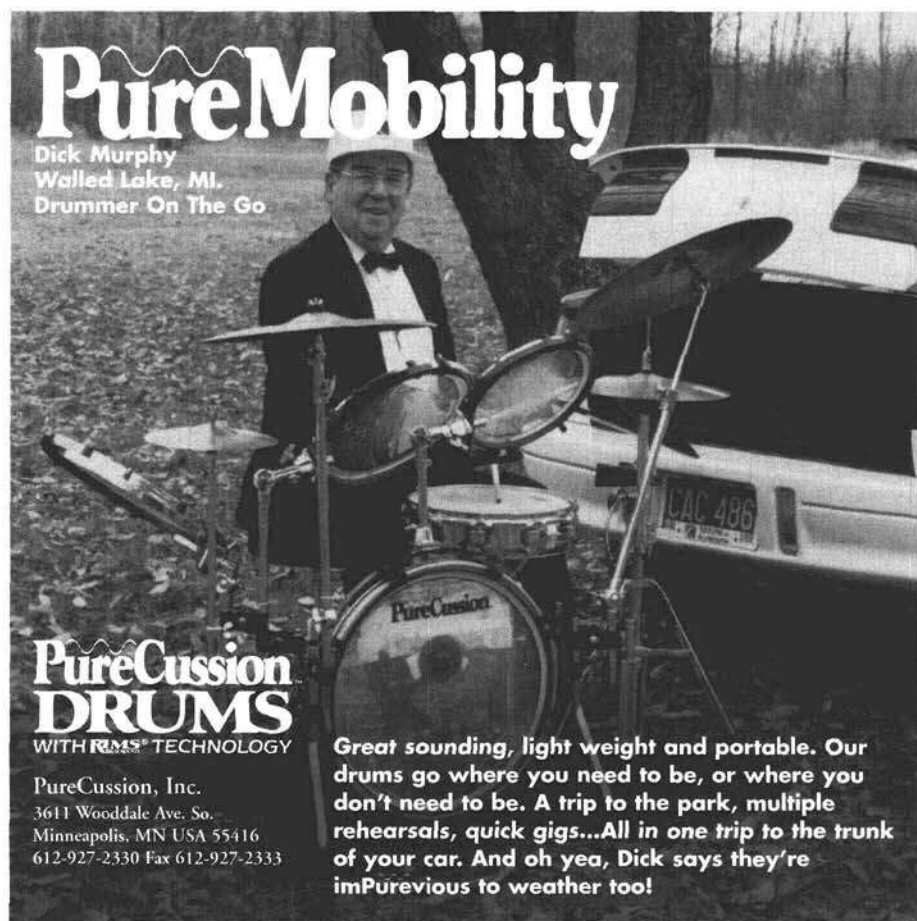
Michael Botts

Michael Botts regrets that Bread was a victim of the legal system. Although the drummer says the band would ultimately have ended anyway, the process was hastened when one of the members filed a suit against the others. When Bread ended in 1973, Botts went to work with Linda Ronstadt. In '76, the band got back together until 1980, and then Botts worked with

Karla Bonoff and began to do some writing.

A few years ago, Botts began working with Dan Fogelberg on the road and in the studio. Michael says he's particularly proud of his work on Fogelberg's *River Of Souls*, including the single "Magic Every Moment." He recorded Andrew Gold's "Lonely Boy" as well, which he also says he is proud of: "That is one of those tracks you listen to ten years later and go, 'How the hell did I do that?'" Botts also wrote and sang on a song called "El Dorado" from Loren Harriet's debut album.

And in what he calls an odd turn of events in the journey of life, "I'm on top with the youth market again—the *real* youth market. I became a big hit with all my nieces and nephews when I recorded *The Simpsons Sing The Blues*. These kids were thinking I actually knew Bart Simpson. Then I did an Alvin & the Chipmunks country album, and now I'm doing another Chipmunks record. I also did a Muppet characters record, *Kermit, Unpigged*, with celebrities singing duets." Currently Botts is working on getting an artist's deal.

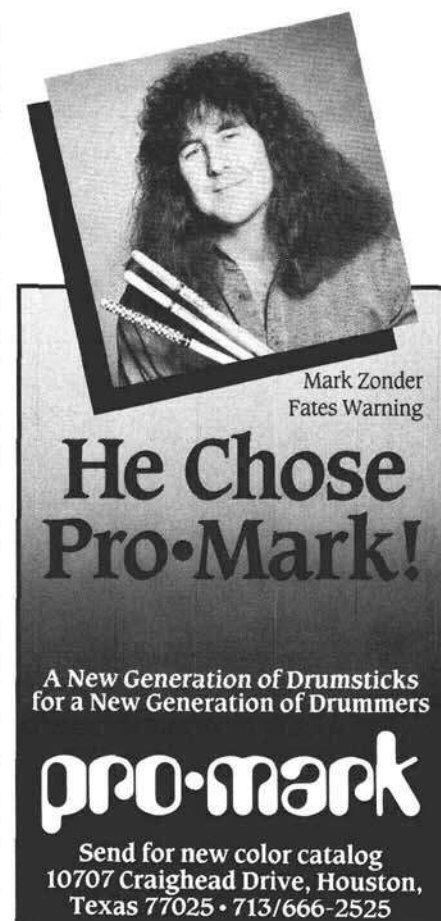


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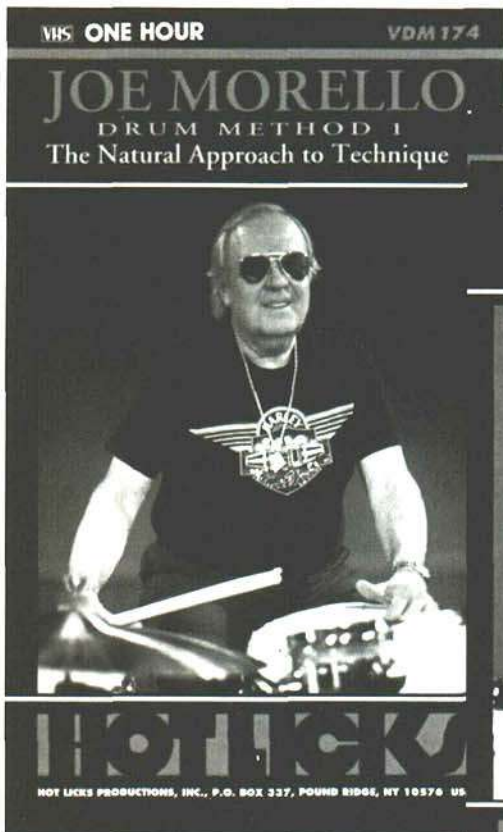
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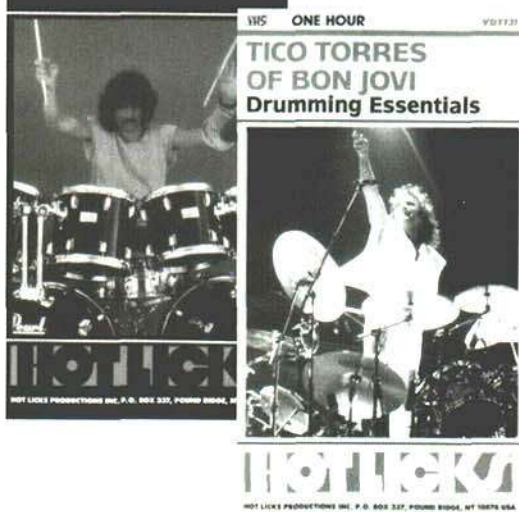
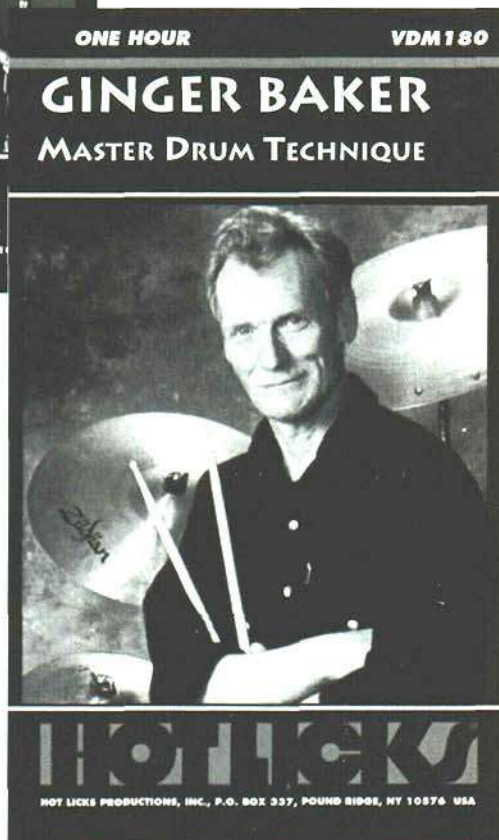
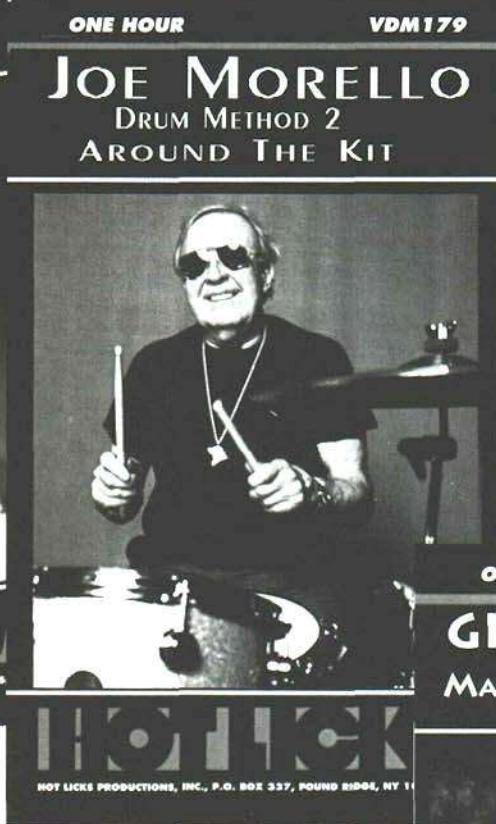
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Ed Greene

The last time we spoke to Ed Greene he was, as he put it, "living a dream." Known for his one-handed 16th-note feel, Greene's incredible studio reign began in 1970 with a Four Tops tune called "One Chain Don't Make No Prison." He went on to record Barry White's "Can't Get Enough Of Your Love," "Never, Never Gonna Give You Up," and "My First, My Last, My Everything," Hall & Oates' "Sara Smile" and "Rich Girl," Dianna Ross' "Touch Me In The Morning," Donna Summer's "Last Dance," Steely Dan's "I've Got The News," Glen Campbell's "Rhinestone Cowboy," Smokey Robinson's "Cruisin'," and a long list of other classics.

But in 1987, the phone stopped ringing and Greene was forced to take a job selling computer printer ribbons on the phone. "It built character like you wouldn't believe," he says.

Greene managed to maintain his sixteen-track studio in North Hollywood and began to produce some small projects. Then, in 1989, "the sun started shining again," when the drummer recorded Tori

Amos's early LP, which featured the tune "Crucified." He then played on Carlene Carter's country hit "I Fell In Love" and appeared in her video. Then came Aaron Neville's Christmas album and *Grand Tour*, Donald Fagen's "New Frontier" on *The Nightfly*, and David & David's first album—as well as their new one. He's also put together a sample CD called *The Greene Machine*, distributed by Big Fish Audio. (For purchase call 1-800-717-3474.)

Mickey Dolenz

While Mickey Dolenz does not consider himself a drummer ("I've always felt that was unfair to the people who were real drummers"), he had been a musician before he was cast to play the role of a drummer in the Monkees in 1966.

"I took lessons frantically," Dolenz recalls. "It was a year before I had to perform live, and since I was a musician, I picked it up pretty quick, although I learned to play ass-backwards. For some reason I found it easier to play the bass drum with my left foot, which is kind of bizarre. It might have been because as a

kid I had a bone disease in my right leg called leg perthes, which made my leg weak." Although Dolenz didn't record the Monkees' earlier tracks, he says he is proud of his work on *Headquarters*.

Since the original Monkees broke up in 1969, there have been two reunions, with a third in the offing. "Certain conditions would have to be met," Dolenz says. "It's not a personal problem I have with anybody; it's just business. There were a lot of irresponsible decisions made in the past, which I would have to protect myself against if it were to happen again. But as they say, time heals all wounds—and wounds all heels," he jokes.

Despite his success as a Monkee, Dolenz says he's most proud of his work in England, where he directed and produced television shows. "After the Monkees, I realized it was very difficult to get acting jobs. Some people thought I was a drummer, but it was impossible to get drumming jobs because other people thought I was an actor. I went to England, where, lucidly, they don't tend to typecast you so severely, and I began directing sitcoms. I got quite good at it, and it's still

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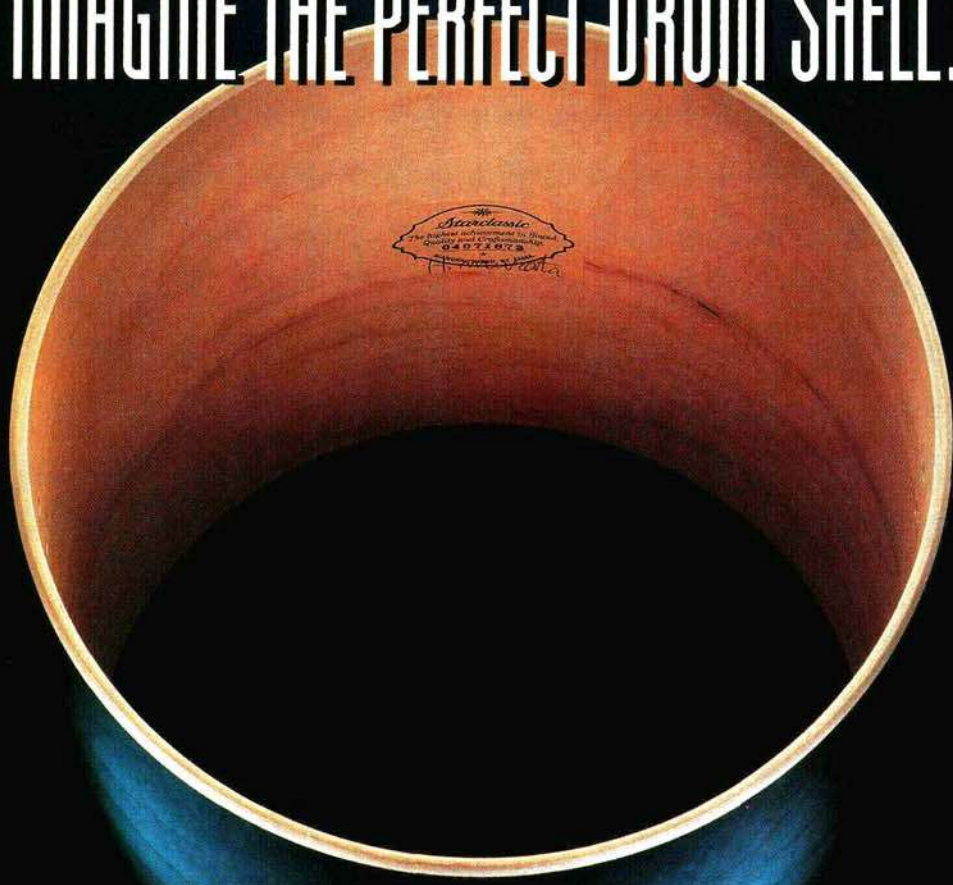
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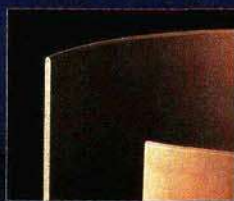


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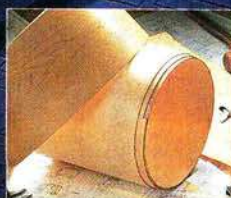
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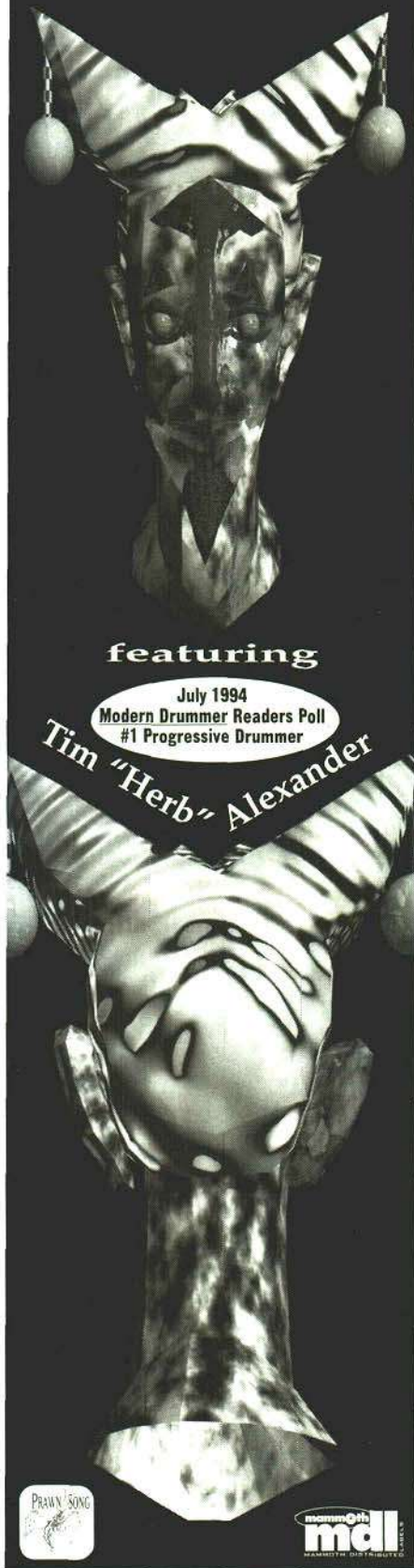
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my day job. When I got back here in 1990, I continued on that course, and now I have a show in development at Dick Clark Productions."

Dolenz still performs, although it's not "Monkee music, just rock 'n' roll." He writes and records at home and would love to have a record deal. Meanwhile, Rhino Records recently acquired the Monkees' audio and video catalog, and is releasing all the group's CDs as well as the entire run of their TV series on home video.

Spencer Dryden

Spencer Dryden joined the Jefferson Airplane in 1966 after the departure of Skip Spence. Dryden, who left in 1970, says, "It got a little manic towards the end. I had probably quit twenty-eight times over the four-year period." After his final departure, Dryden got married, moved to Sausalito, and took off for six months in a boat. In the late '70s, he was asked to get involved with the New Riders Of The Purple Sage. Spencer recorded most of their first album and became their drummer for six years, after which he became their manager.

"I learned the other side of the business, which was good. But the bottom line was that I hated it." Dryden remained with the band until 1981, at which point he did everything from tend bar to make a documentary about Michael Bloomfield. He also got involved with the Freedom Foundation at San Quentin.

In 1982, Dryden began playing with Barry Melton of Country Joe & the Fish. From time to time various '60s icons would rotate into the band, which grew into a local cult favorite called the Dinosaurs. Two years ago, Dryden says, he woke up one morning "all twisted up." "I thought it was my left arm, but it was actually some kind of disc problem in my neck, which messed up my whole left side." Dryden has been in physical therapy ever since. "I was walking like the Hunchback of Notre Dame."

At present Spencer is working for a record distributor in San Rafael, California that handles a variety of music from rap to avant-garde jazz. "I'm 80% better now, but I don't want to press my luck. Right now I'm content not playing. I will always miss it, but I think I've put in a lot of time. It's really wrong to go to a gig where people are spending money and not be able to perform and give the audience what they deserve."

Joey Covington

As a founding member of Hot Tuna, subsequent member of Jefferson Airplane (between 1970 and 1971), and original member of Jefferson Starship, Joey Covington definitely has his place in the annals of '60s rock. After having co-written Papa John Creach's "Janitor Drives A Cadillac" in 1972 and "With Your Love" with Marty Balin in 1976, Covington moved to L.A. about five years ago with one goal in mind: "To get an Academy Award for best song in a movie." While Covington hasn't been playing a lot of drums of late, he has invented a device to improve the sound of snare drums, and says he would love to tour with Robert Palmer or Donald Fagen.

Aynsley Dunbar

Aynsley Dunbar says he's enjoyed every gig he's had, with artists like Frank Zappa, Journey, David Bowie, and Whitesnake. He's proud of the first major Whitesnake

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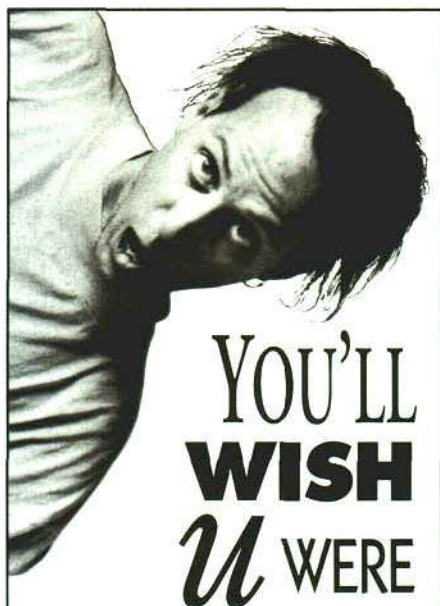
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album that established them as an act, although he says, "People still think Tommy Aldridge is the guy who played on the record, which is amazing since my name is clearly written on the back of the CD."

After Whitesnake, Dunbar took some time off to raise his family and clear some of the business cobwebs from his life. Then he ran into Shrapnel Records' Mike Varney, who convinced him to move from Colorado to Northern California. There he recorded Pat Travers' last two albums and even went on the road with him. "It was great to be on the road again. It felt like the days when I was just starting out," he says, adding, "I've been trying to get my band Retaliation together again—not necessarily with the same members, but with some good players. But every time I've put a band together, someone has come along and offered me a great gig."

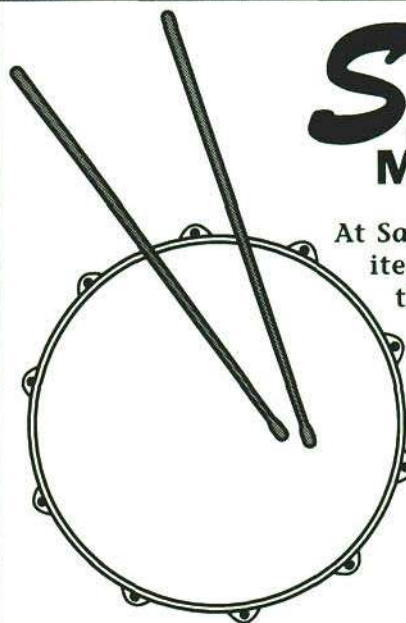
Don Brewer

When Grand Funk ended in 1976 with the Frank Zappa-produced album *Good Singin', Good Playin'*, Don Brewer, along with co-members Mel Schacher and Craig

Frost, worked as a band called Flint. Brewer produced a couple of albums for the band the Godz, and then re-formed Grand Funk with singer/guitarist Mark Farner, recording two albums for Warner Bros. (in 1980 and 1981).

When not much happened with the group, Brewer accepted an offer to go on the road with Bob Seger in 1983-'84 and then again in 1986-'87. "It was a totally different kind of gig," Brewer says. "I had never been a sideman before, but it was good for me and it was a good organization. I was treated well and was happy with the whole thing. After that, though, I said, 'That's enough.' From 1969 to 1987 it had been a steady course of recording, road, recording, road."

Luckily, Brewer is in the position to not have to do anything he doesn't wish to do. He is semi-retired now, has a publishing company, owns some copyrights, and tries to place songs. Currently there is talk about Grand Funk getting back together again. According to Don, "I'm interested in doing something that is creatively satisfying."



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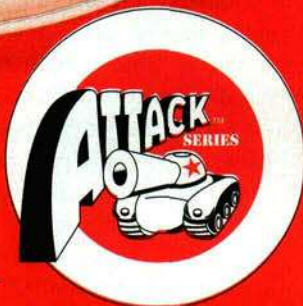
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Pictured right to left (counterclockwise): Charlie Adams - Yanni,
Mike Terrana - Yngwie Malmsteen and Aynsley Dunbar - Journey.

Del Gray

The Big Beat Of Little Texas

by Robyn Flans

Del Gray still remembers the summers he and school buddy Brady Seals would travel from Ohio down to Nashville and bug Seals' famed songwriter uncle Troy:

"Troy, we want to be in the music business."

"You guys have to get a good education."

"Yeah, Troy, we know, but we still want to be in the music business."

"You know it takes a long time to make it; you've got to pay your dues."

"Troy, we *really* want to be in the music business."

There actually wasn't too much dues-paying for these young men on the way to Little Texas, who recently were named Vocal Group of the Year by the Academy of Country Music, have had three number-one and several top-ten singles, and have received numerous video awards. Gray's foundation had actually been laid in his basement with his headphones on, listening to a variety of music from country to classical.

"I'm a real song-oriented drummer since country music is a very song-driven format," says the twenty-six year-old Gray. "I'm very conscious of the shaping and building of a song, so I've learned from other song-oriented drummers. I love Stan Lynch's playing. Larrie Londin was awesome in every kind of music; I looked up to him and listened to a lot of his stuff. Jim Keltner is another of my favorites. But to be honest, I probably play drums because of Peter Criss. I was a huge KISS fan as a kid. When people ask me, 'What's the coolest thing you've gotten to do since you've been in a country band,' I say,



'Getting to meet Gene Simmons and Paul Stanley of KISS backstage at the American Music Awards.'"

Gray took a couple of summers' worth of drum lessons and was in band in high school. But mostly he just played with his neighborhood friends in his basement. "All through high school," he says, "friends of my parents would ask, 'How can you stand that racket downstairs?' My dad would say, 'Well, I know where he is. I know he's not out on the streets and I know where all his friends are,' because they were all down in the basement with me. I was really lucky."

Lucky, indeed. After only a week of college the opportunity arose for Del to audition for country artist Josh Logan. "My folks told me to go for it," recalls Gray. "They said, 'We know this is what you want to do. The only thing we ask is if it doesn't make you happy or it's not financially beneficial to you, you go back to col-

lege.'"

Needless to say, Gray never made it back to college. Gray and Brady Seals traveled with Josh Logan and Sandi Powell for two and a half years, playing all fifty states and Cuba. Then they met up with the Varsities. "They were a '50s and '60s showband, and they were awesome," says Gray of the musicians who subsequently turned into Little Texas. "They were really good players and we thought they were much older than we were. We hung out with them a lot. One night someone had a guitar, and we began to sing Eagles songs. The harmonies just blended and we said, 'Hey, we could be a band.' We kept in touch and about two months later, Tim [Rushlow] called and said, 'We're seriously wanting to turn into a country band and we'd like you guys to come down and join.' We went to Nashville the next weekend and started rehearsing."

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During the first eight months that Gray and Seals were in the band, they performed the '50s and '60s music for six-week intervals on cruise ships. They'd return to Nashville with their pay and take six weeks off to rehearse and get their country chops honed. Christy DiNapoli (their manager) and Doug Grau (A&R for Warner Bros. Records) became involved, and soon they had the ear of Jim Ed Norman, president of Warner Bros., Nashville. Norman said, "It sounds good, but there's no need for bands in country music." Even so, he also said, "Tell them to keep rehearsing and to go out on the road."

"They dangled a carrot in front of our noses," says Del, "and told us that if we kept it up, maybe they'd like something and put it out. That keeps you going through the hard times. We played every place across the country from Myrtle Beach, South Carolina to Phoenix—and it got us tighter as a band. Also, when you play clubs like that, you get to listen to

"I love Stan Lynch's playing, Larrie Londin was awesome, and Jim Keltner is another of my favorites. But to be honest, I probably play drums because of Peter Criss."

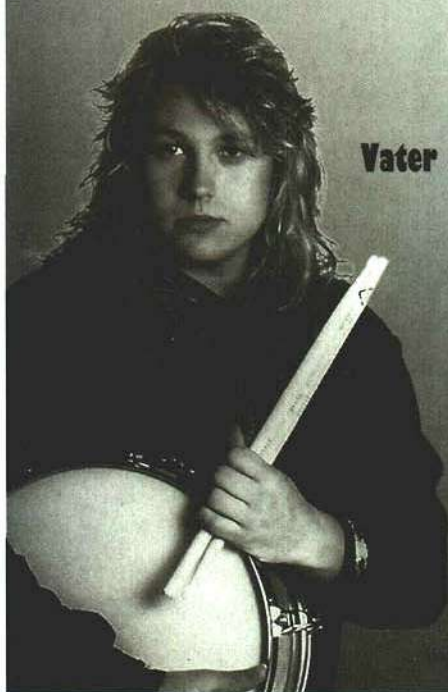


other drummers as far as doing cover songs, so your chops are great. You have to keep up and practice. The demands are incredible when you're a major artist, but it hurts your chops because you only play an hour and a half a night. While we were on the road, a couple of the guys started writing. Every six months we would record. They'd take it to Jim Ed, who would say, 'It sounds good; it's getting better.'"

Around that time, *Star Search* approached them. "We were scared of the 'hokey' factor," says Del, "but Warner Bros. said it would only help our career since twenty-six million people watch the show every week. We went all the way to the finals and lost to a Canadian salsa band. By then it was apples and oranges," he laughs. "It ended up being good for us because it got us in people's faces."

In January of '91, Little Texas went into the studio with DiNapoli, Grau, and James Stroud to cut "Some Guys"—which turned out to be their first single. "Getting James

Del Gray Plays Vater.



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was really a confidence booster," Del says. "In country music, there aren't a lot of bands who actually get to play on their records. That's one thing we're most proud of. I was twenty-two when we first cut our record, and it was amazing. I was really intimidated because James Stroud was a big session drummer. I thought I would walk in there and he would really show me some stuff. He didn't change anything. He'd just say, 'Alright kids, let's tune up and go.' He's a pretty busy guy, so the records ended up being mostly produced by us, Christy, and Doug.

"Some of us had more experience than others," Gray continues. "I had been in the studio maybe six times before we cut the album, including the times we had cut before and a little work I did in Cincinnati. I'm glad I had worked with both a metronome and a click track, because it helps tremendously in the studio. We cut the first record, which went real well. The cool thing about it is that we had been playing those songs for two and a half years, so basically we set up like a live band and rolled tape."

While *First Time For Everything*, the band's debut LP, set the stage with five consecutive songs in country's top ten, their second album, *Big Time*, firmly established the group. While Gray is proud of all the recording he has done with Little Texas, he says "Some Guys" and "I'd Hold On," from their current, third release, have interesting hi-hat patterns that he especially enjoys playing.

"There's a song called 'Amy's Back In Austin' that has a real cool feel," Del comments. "'My Love' was a one-taker. We recorded it the first day and it wasn't feeling right, so I came back and we programmed a little salsa beat on the drum machine for the click track, and we recorded it in one take the next day. 'This Time It's Real' is real laid back. I'm kinda on the backside of the click and I'm real proud of that. Being a song-oriented drummer means making the music feel good and not overplaying. You read all the time that it's not what you play, but what you *don't* play, and I think that applies really well in country music.

"On the second and third albums," Gray continues, "we weren't afforded the luxury of having played the stuff in front of a crowd—because we were no longer doing five and six sets a night in a club. We rented a little rehearsal hall, worked up the songs, and then recorded them."

Another special thing about the new album is that Gray got to use one of Larrie

Londin's DW kits as the result of his friendship with Londin's son Scan. "I first used some of Larrie's stuff," Dell recalls, "when we went in to cut the *Common Thread* album [Eagles material performed by various artists]. I was sitting in the studio while we were rehearsing 'Peaceful, Easy Feeling' thinking, 'Man, I'm twenty-five years old, doing a song by one of the

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greatest bands of all time, and I'm using Larrie Londin's drumkit. Life is really good." Gray actually endorses Darwin drums, Vater sticks, and Sabian cymbals. Currently he is also enamored of a Solid snare drum he discovered in Memphis while recording *Big Time*.

"Robert Hall, who runs the Memphis Drum Shop, brought in about ten Solid snare drums," says Del, "and I used three or four on various things. I fell in love with one and talked him into selling it to me. I used it on 'Kick A Little.' I also love old drums, and I got lucky when I went to a recording studio in Texas about two years ago. Up in the attic there was an old set of Rogers. I asked the guy who ran the studio if he had anything he wanted to sell. He went back up to the attic and handed down a six-lug Gretsch *Rocket* drum and an old 4x15 Ludwig tube-lug drum. He called it a pit drum and said it was made between 1918 and 1925. I used that tube-lug drum on all the slower stuff on the new

album.

"One thing I'm really proud of on this album," Del continues, "as well as on the last one, is that the drums are all live. I do have a *D4* and I trigger a sidestick and a tambourine off the snare drum, but that's about it. On the first album, we sampled some of the stuff and I used smaller toms. On the last two albums I've used larger toms. Larrie's kick drum is 28" long, and it's just huge."

Gray was also thrilled to have Luis Conte playing percussion on the new album. "If you listen real close, there are some really cool things," Gray says. "Luis was just smiling, saying, 'This music makes me feel good.' He would hold up a cymbal and say, 'This cymbal is older than you.' It was a cool experience. He played on 'Southern Grace,' 'I'd Hold On,' 'She's Cool,' and 'A Night I'll Never Remember.'"

Gray maintains that even though the band has three lead vocalists, his approach

remains the same for each singer. "I listen to the singer," he says, "but it's really me and the bass player. Duane [Propes] and I are the foundation. He is such a talented bass player, and I think he's made me a better drummer. Getting to play with a good bass player makes you good. You've got someone else to keep you steady, someone else to grow with. Duane was actually a Texas all-state drummer when he was in high school."

Gray says that the creative process is a real group effort in Little Texas. "Porter will sit around with the guitar and we'll run 'em down. It's like a garage-type thing, a hit-or-miss situation where we're going, 'That sounds cool there,' or 'Do this here.' I'll sing Porter a guitar part or something, or the keyboard player will sing Porter a guitar part. Or Christy or Porter will say, 'Put this type of fill here.' One of the reasons we play on our albums is that they're our songs. The albums have a lot of our personality."

While they enjoy the studio, the members of Little Texas love the live playing equally. "We thrive on the crowd," says Del. "The more excited they get, the more excited we get. You never know what we're going to do on stage from night to night. Our stage show comes right from seeing '70s arena acts. We're a country band, but we really come from a rock side. We all grew up listening to rock and to country bands with a rock edge, like Restless Heart, Highway 101, Exile, and Alabama. Country music is such a big format these days that younger kids enjoy it."

Judging by their success, audiences are happy with what Little Texas is doing. Platinum albums are not all that common in the country market. "We always knew that if we stayed together, we could achieve the goal," Gray states. "It's hard for a band to stay together and be so happy, but we're really brothers out there. I think we're closer than brothers. In most cases, if you put six guys in a room for six years, don't let them go anywhere, and make them stay together, they're probably not going to get along too well. But we really do."

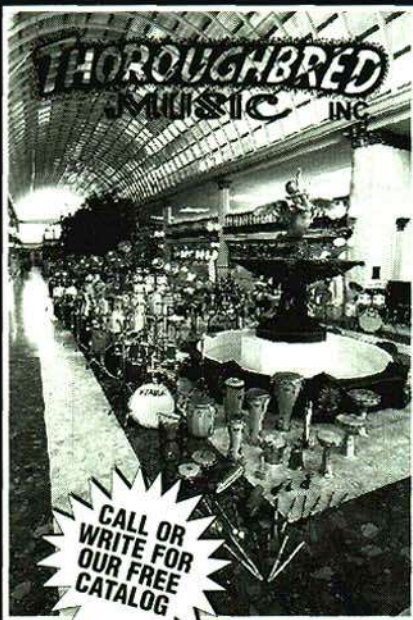
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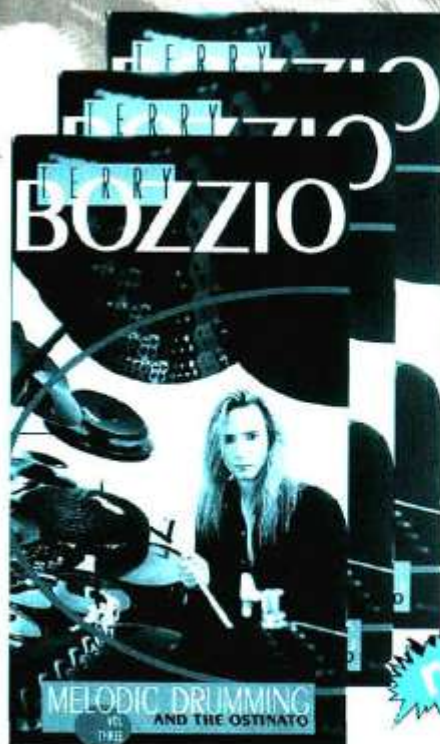
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by Rob Leytham

MUSIC KEY



Recently, several of my students had the opportunity to see Neil Peart in concert with Rush on their *Counterparts* tour. It was the first time many of them saw their drum hero, and they came to their lessons with wide eyes, glowing faces, and a question: "Can

you teach me how to cross-stick like Neil?"

In the following week's lessons, I showed portions of Terry Bozzio's new instructional video, *Melodic Drumming And The Ostinato, Volume 1*, in which Terry plays a swiss-triplet ostinato with his bass drums while soloing over it. The question from my students that week was, "Can you teach me how to do that?"

After going home and doing a little practicing myself, I was able to combine both of these techniques into one assignment that was similar in style to both of these great drummers'.

First, learn the swiss-triplet pattern with the feet. I recommend learning it between the hi-hat and bass drum first, instead of the double bass. It is easier for the ears to distinguish between the two different sound sources, making the pattern more consistent and even. The pattern will either be in groupings of three or in 6/8 time, counting the 8th notes "1-2-3-4-5-6." Since the feet aren't naturally comfortable playing patterns like this, sit behind the kit and play it over repeatedly until the hands can be added effortlessly.



Once that is mastered, start playing 16th notes on the floor tom. Since we are in 6/8 time, the 16th notes will be counted: "1&2&3&4&5&6&."



The following example begins to incorporate Peart's cross-sticking. If the accented note falls on the beat, cross over and strike the snare drum with the right hand. If the accent falls on the subdivision (the "&'s"), then reach over and strike the snare with the left hand.



After learning the examples in 6/8 time, practice counting the hand pattern as if the 16th notes on the floor tom were being counted in 4/4 time. Now the 16th notes will be counted: "1e&a2e&a3e&a4e&a." A repeated 8th-note pattern of three will be played between the hi-hat and bass drum. The bass drum will be played on the first and second 8th note, and the hi-hat on the first and third, in this repeated sequence.

In the following exercise, the accents are written out in standard rhythmic notation in 4/4 time. The beat and the 8th note will be played with the right hand crossing over to strike the snare, and the 16th notes (the "e's" and "a's") will be played with the left hand. Remember to keep the repeated hand pattern of 16th

notes even on the floor tom. You can take almost any book of rhythms and apply this technique to it and have an enjoyable but tricky exercise.



Don't be in a rush to learn this. It took several of my students a couple of weeks before feeling comfortable with it; some are still working with it. Take your time and be patient; it will eventually get easier.



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Hi-Hat Barks

by John Xepoleas

MUSIC KEY



In this lesson we'll take a look at patterns using an open/close hi-hat. It's a funky sound that is sometimes referred to as a "bark." Check out Bernard Purdie, Dennis Chambers, Omar Hakim, and other drummers playing in a funk or fusion style: They invariably will

play a hi-hat bark.

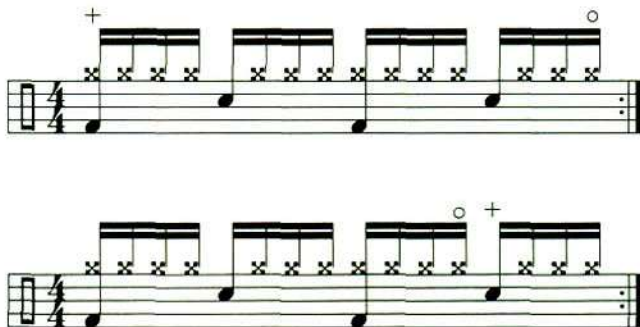
Basic 16th-Note Pattern

Start out by playing the following 16th-note pattern on a closed hi-hat, using alternate sticking. Keep the hi-hat tension firm with your foot. You can either play with tips of the sticks on top of the hi-hat for a crisp, tight sound or on the edge of the hi-hat with the shoulder of the stick (about one to one and a half inches from the tip). This will give you a bit more open sound.



Single Note Open/Close Patterns

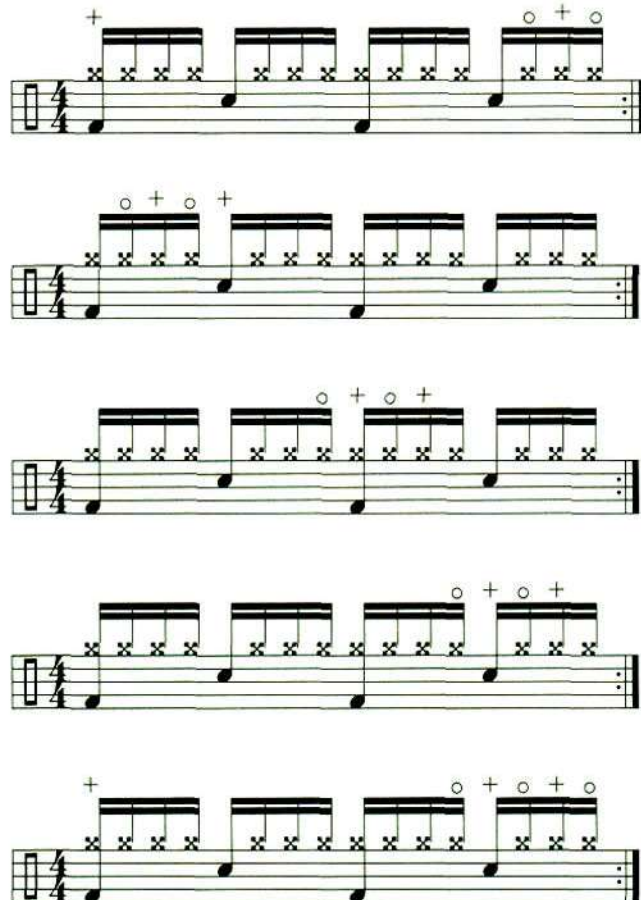
In the next example, the hi-hat opens on the last 16th note of the fourth beat. To get the best possible sound, open the hi-hat (a quarter to half an inch) by slightly releasing the tension on your foot, without opening the hi-hat all the way. As you open the hi-hat, strike the edge with the shoulder of the stick, then tightly close it on the next 16th note. The second example is the same idea but opens on the last 16th note of the third beat.



Multiple-Note Open/Close Patterns

The next four examples incorporate two-note open/close patterns. (The last example in this section uses a three-note pattern.)

Remember to keep the hi-hat closed tightly between notes.



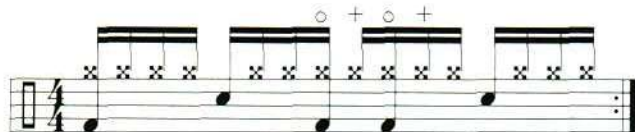
The following example combines both 16th and 8th notes in an open/close pattern. When playing the 8th-note part be sure to keep the hi-hat open until the downbeat of 1.



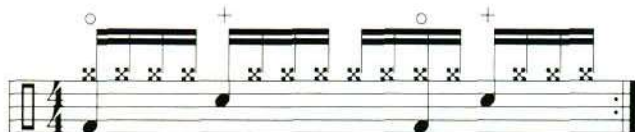
Open/Close Patterns With Bass Drum

For a more funky sound, add the bass drum to the open note.





On this last example the first note is played open until the second beat of the bar. Once again, remember that you are simply releasing the tension with your foot. Don't open the hi-hat all of the way.



I hope that you found these examples helpful, and I encourage you to work out some of your own.



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The Soca

by Rich Rychel



Soca is an up-tempo dance music that combines soul with calypso. Originating in the late '70s, soca was the calypsonian's answer to disco. Indigenous to the islands of Trinidad and Tobago, calypso and its contemporary form, soca, have hit the world music scene in a big way. Though popularized outside of the islands by Buster Poindexter's cover of the song "Hot Hot Hot," the commercial potential of the style is just being realized. Masters of the style include the Mighty Sparrow, Lord Kitchener, and Nelson (aka Lord Nelson). Others worth mentioning are Black Stalin and Arrow.

To get a better understanding of the soca groove, let's take a look at a few things. First, the following dotted-8th-note rhythm is basic to soca music.

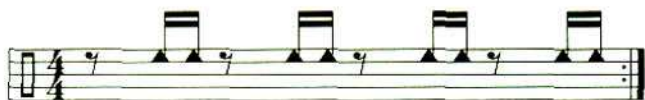


Next let's take a look at what a basic percussion section might play for a soca.

Brake Drum



Cowbell

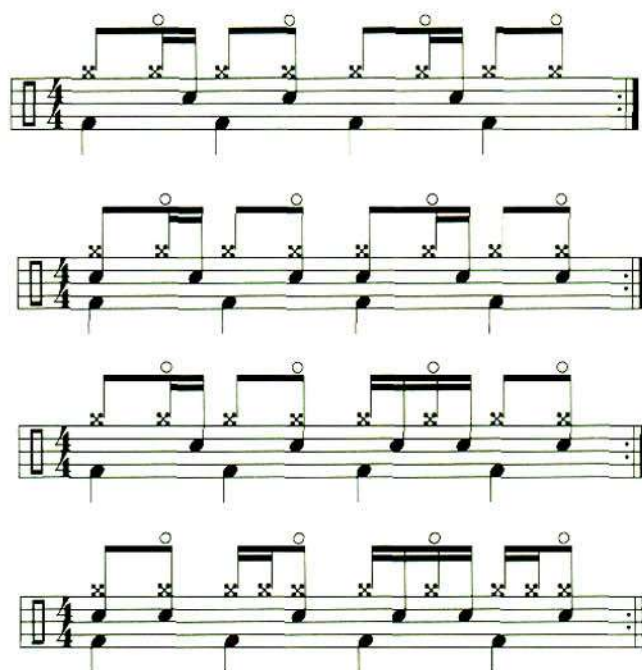
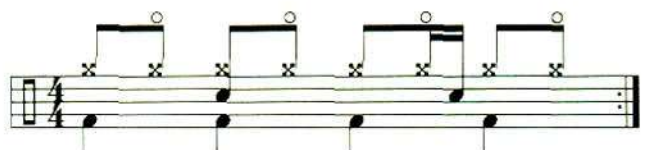


Congas

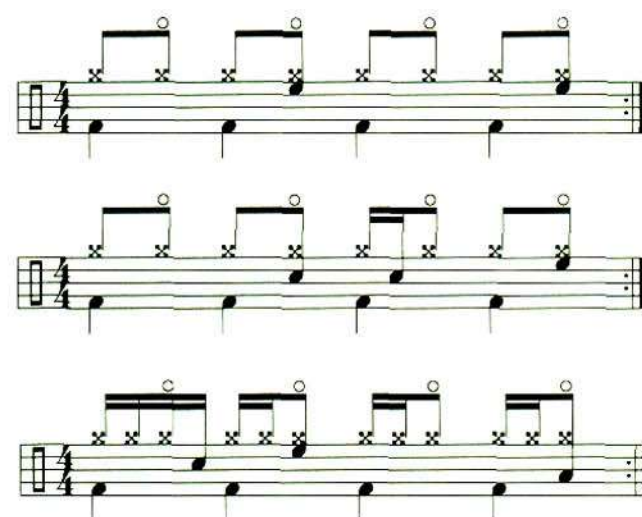


If you have a drum machine, it would be a good idea to program these patterns and play the following examples along with them. Socas are generally played between 100 and 130 bpm.

The following are some basic soca grooves.



Now try adding the toms into the groove.



As with any style of music, playing through these exercises does you little good unless you can hear the music and understand the feel. This is important because soca music is now being fused with funk, African, and Latin styles. I suggest picking up recordings by some of the artists mentioned at the beginning of this article.



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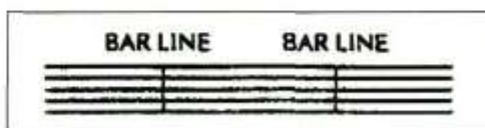
Basic Reading: Part 2

by Hal Howland

This is the second installment of our new column on basic reading. Last month we discussed the staff, whole notes, half notes, and quarter notes. Please review Lesson 1 before continuing here.

Measures And Bar lines

Music is divided into equal parts called measures. Bar lines indicate the beginning and ending of measures.



Other types of bar lines include the double bar line, which marks off sections within a piece, and the final bar line, which marks the end of a piece with one thin and one thick line.

Time Signatures And Note Values

TIME SIGNATURES are placed at the beginning of a piece of music. They contain two numbers that show the number of beats (or counts) in each measure and the kind of note that receives one beat

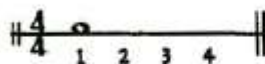


The top number shows the number of beats (or counts) in each measure.
The bottom number shows what kind of note gets one beat

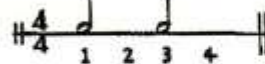


means four beats in each measure.
means a quarter note (d) gets one beat

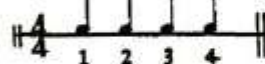
In 4/4 time, a whole note receives four beats.



A half note receives two beats.



A quarter note receives one beat







The recurring four-count pattern we discussed in Lesson 1 that occurs in many pieces of music is 4/4 time. This time signature is so common that it's often called "common time." Common time is indicated by a C in place of the 4/4 time signature. (Remember that this C does not mean that the music is in the key of C. You'll learn key signatures if you study timpani, vibraphone, or other pitched instruments.)


Rests

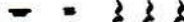
For every length of note there can be a corresponding length of silence, called a rest.

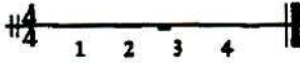
The duration of musical silence is indicated by different types of rests.

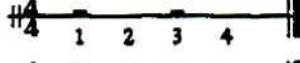
WHOLE REST  **HALF REST**  **QUARTER REST** 

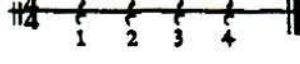
One whole rest equals two half rests. 

One half rest equals two quarter rests. 

One whole rest equals four quarter rests. 

In 4 time, a whole rest receives four beats. 

A half rest receives two beats. 


A quarter rest receives one beat 


The combination of notes and rests produces sound and silence within a musical composition.

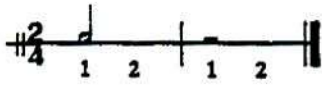
It's very important that you give notes and rests their full value when counting. That means you should count each note and each rest without speeding up or slowing down. The silences are just as important as the notes—sometimes more so.

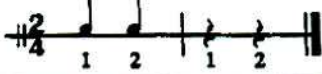
2/4 Time

Another time signature that occurs frequently (as in the marches you might play in your school band) is 2/4 time.

 The top number shows the number of beats (or counts) in each measure.
The bottom number shows what kind of note gets one beat


 means two beats in each measure.
means quarter note gets one beat


In 2/4 time, a half note or rest receives two beats. 

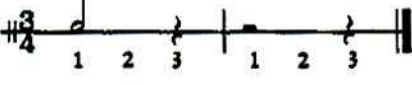
A quarter note or rest receives one beat 

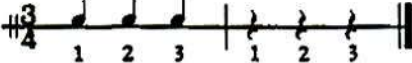
3/4 Time

Yet another time signature is 3/4 time (sometimes called waltz time, for the nineteenth-century German dance).

 The top number shows the number of beats (or counts) in each measure.
The bottom number shows what kind of note gets one beat

 means three beats in each measure.
means quarter note gets one beat

In 3/4 time, a half note or rest receives two beats. 

A quarter note or rest equals one beat 

Until next month, a few thoughts for the experienced non-reading drummer: Many drummers postpone learning to read because printed music looks difficult; others avoid it altogether because they think it will rob them of their natural "feel." Let's address these two notions separately.

First, printed music is just a language, like English (only a lot simpler). It allows composers to communicate with musicians, musicians with one another, and, most important, musicians with their listeners. You can save many hours at rehearsal, in the studio, and on stage (even when no music is actually written down) if you and your colleagues understand the same language. Your goal is to be able to read musical figures as easily as you're reading these words: in one flowing motion, going from line to line without hesitating, pausing only when you're supposed to, recognizing the short and the long, the loud and the soft, the important and the incidental. The main difference between the two languages—words and music—is that when reading music, you don't want any surprises.

And as for "feel," being able to read will only add to your expressiveness by allowing you to *visualize* your music. Reading may be just one of many possible ways to do this—and certain musical ideas and emotions translate only approximately to the printed page—but Western notation has existed for centuries and is universally understood by millions of people around the world. In today's highly competitive music business, the old-fashioned drummer who can't read, can't play any other instrument, and can't communicate on equal terms with other players is facing extinction.



Are You On The Move?

Modern Drummer is establishing a new department—to be called *On The Move*—for the purpose of giving coverage to individuals whose activities and talent are worthy of recognition, but who are not yet figures on the national music scene.

If you'd like to appear in this new section, send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable.) The bio sketch should include your full name and age, along with your playing style(s), your influences, your current playing situation (band, recording project, free-lance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Feel free to include any special items of interest pertaining to what you do and how you do it. We'd also like a list of the equipment you use regularly.

Send your material to ON THE MOVE, Modern Drummer Publications, 870 Pompton Ave., Cedar Grove, NJ 07011. Please note that **no** material can be returned, so please **do not** send original tapes or photos.



**Top
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It's said that the basis of good drumming is to simply "play for the music". That being true, any player who's dedicated to filling this fundamental yet sometimes anonymous role can become a good drummer. "Playing for the music has very little to do with technique or awards," says renowned drummer/recording artist Jim Keltner. "It's really about connecting the music from your ears and hands to your heart and mind. That's a quality I see in all my favorite musicians—no matter what kind of music they play, young and old alike."

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by Ed Shaughnessy

MUSIC KEY



In over twenty years of teaching, I've seen certain methods and routines consistently prove to be of great help to drummers. One particular problem that most drummers suffer from is the ever-present "weaker hand" (and foot) syndrome. The best and quickest remedy to this problem came to me when assigning some 3:1 exercises.

Play the following exercises with a strong approach, but lighten your grip as you increase the speed. It's critical that these examples be played every day—with the metronome markings as a friendly guide to improvement. Play each a minimum of four hundred times at a tempo of quarter note = 76-160. (Try playing these with your feet as well, either on double bass or between your bass drum and hi-hat foot.)



The previous example played with your feet would look like this:



Here's another excellent exercise for your weaker hand or foot:



When you begin to play the previous examples at faster tempos, you will want to consider the following concepts for your hands. The three basic techniques for increasing tempos include: 1) firm (but relaxed) grip—primarily a wrist motion; 2) firm grip with natural rebound (or bounce); 3) firm grip with first beat, finger control on remaining beats.

Here's an extra goodie I recently made up called "The Chapin." It's a good "pusher" exercise, named for Jim Chapin, who's still woodshedding after more than fifty years of dedicated drumming! Play this at least fifty times at a tempo of quarter note = 76-152.



With a little patience and practice, I can guarantee that you'll see a definite improvement in your hands (and feet) after two weeks—if all directions are followed. Good Luck!

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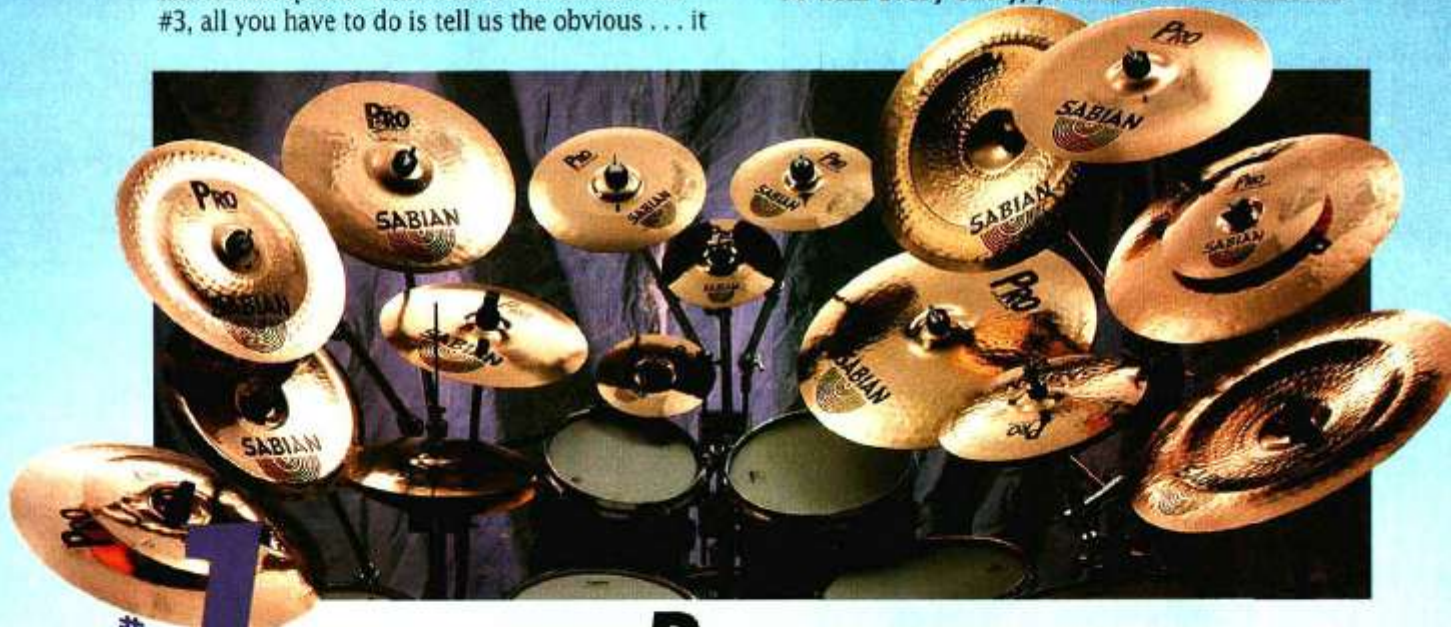
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PRIZE #

1

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Cutoff date is May 1, 1995. Draw date is May 3, and all winners will be notified immediately. Good luck!

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Cymbal Makers
HEAR THE DIFFERENCE.

A Look At The EMS Drum Company

by Adam Budofsky

The drum industry is often referred to as a "mom-and-pop"; those who pay attention can learn pretty quickly who the major players are, and the majority of company personnel are on a first-name basis. Of course, business is still business, and it's rare when the complaint department shares desk space with R&D.

Not so at GMS. When you meet founders Rob Mazzella and Tony Gallino, it soon becomes clear that these two makers of high-quality custom drums are drummers and designers first, hard-nosed businessmen second.

I personally figured out the duo's priorities at a NAMM show a few years back. There had been quite a buzz about their drums for a year or so at that point, so *MD* was very interested in getting a kit in for review. I cornered Rob Mazzella at the Paiste booth, where GMS kits are on display, and he said he'd get one out ASAP. A year passes, no kit. The next show comes, and Rob apologizes, saying that they've just been so busy filling orders at the shop that they haven't had time to put something together for *MD*—but that they'd try to jump on it right after the show. Eventually a six-piece maple kit arrived at our door, a sterling review from us not far behind.

It's understandable if you're not very familiar with GMS drums. Their ads have forsaken the usual flashy, high-profile artist approach, instead focusing an unusually large amount of text on the actual virtues of their drums, like their solid-brass, one-piece lugs, eight-ply maple shells, and immaculate finishes. Features like these have caught the eye and ear of quite a few drummers lately, helping establish the company as makers of very high-quality products that combine the best elements of custom- and mass-produced drums. We'll look into the history of the company in a moment. Right now, let's examine exactly what GMS offers.

Drum Lines

GMS manufactures three lines of drums: the top-level *Grand Master Series*, the *Road* series, and the new *CL* (*Classic Lug*) series.

Grand Master series drums feature catalyzed polyurethane



GMS co-founder Tony Gallino's personal Grand Master series drumkit

paint finishes, GMS's own suspension mounts on rack and floor toms, and their own snare strainer and one-piece solid brass lugs.

Road Series drums are exactly the same as the *Grand Masters*, but with a nitrate or acetate shell covering rather than painted finishes.

CL Series drums feature paint finishes, a cast two-lug design, and GMS's own tom mount.

All GMS drums feature 8-ply, cross-laminated maple shells. Seams are staggered concentrically around the shell, a technique the company says is unsurpassed as far as providing strength and inhibiting warpage. Bearing edges are all 45° and hand-sanded. Standard and custom finishes and designs are available, as are custom shell sizes (between 3 1/2" and 20" deep and 8" to 28" in diameter). Powder-coated hardware can be special-ordered. Snare shells made from 3.75mm rolled brass, with hand-filed bearing edges and no flange, are available in a brushed-brass finish.

Wood and brass snare drums feature hand-prepared beds feathered an even 72°, as well as GMS's own machine-tooled strainer featuring their "ever-lock" snare adjustment. Wood snares are available between 3 1/2" and 8" in depth; brass models come between 3 1/2" and 6 1/2" deep. GMS uses triple-flanged, rolled-steel rims because die-cast rims are less flexible, which Rob and Tony believe inhibits tuning.

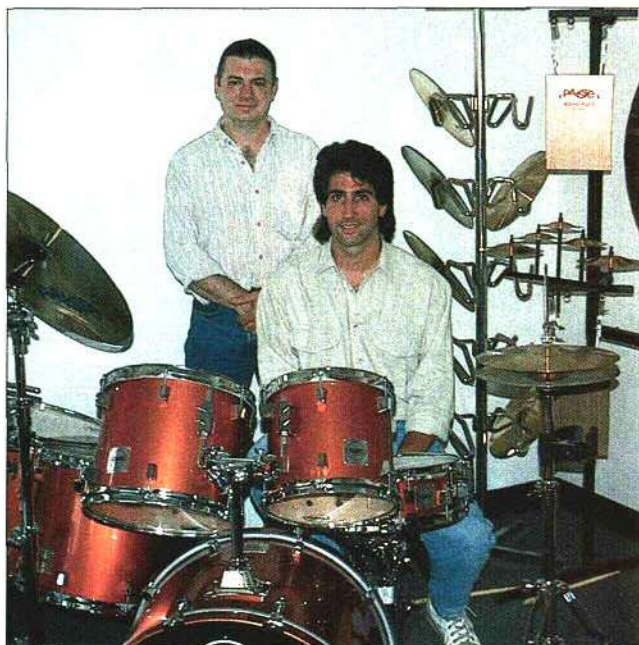
The low-mass, high-tension lug design found on *Grand Master* and *Road* series drums features a swivel lug nut horizontally housed in a machined solid-brass receiver block, which is threaded to receive a tension lug from the top. The swivel action helps the tension rod to self-align, allowing for discrepancies among rim designs. A solid brass rod connects the receiver blocks, which GMS claims distributes the tension forces more evenly to the shell. The entire lug assembly is then attached to the shell at only two points, which maximizes shell vibration. Their tom-mounting system further aids in shell resonance.

Tony Gallino and Rob Mazzella describe each of the GMS drum lines as "high-end." Though their prices bear this description out, several other companies are currently offering comparable-quality drums that cost about the same or more. A five-piece *Road Series* kit with average drum sizes, for instance, comes to about \$3,900 without hardware.

Design Philosophy

Rob and Tony may be nice guys, but they aren't falsely modest when it comes to talking about their product. "In our opinion, the *Grand Master* series is the best that you can buy on the market today," says Rob.

GMS attributes much of their drums' sound to their construction. Rob and Tony believe that each drum, regardless of size, should be made from 8-ply maple, the theory being that a floor tom, for instance, doesn't need to be thicker, because that will make it higher-pitched. According to Tony, "A 10-ply bass drum is going to have a higher pitch, and you can't go to a 2-ply or 3-ply shell, because then there is a distortion factor from the vibration. We went through shells of many different ply configurations, and we found that the 8-ply worked great all around. And maple is tried and true. It's a pretty wood and it's got great sound characteristics. Since there have been maple trees, people have been making drums out of them." Tony adds that there is a six-year warranty on GMS shells.



Tony Gallino (left) and Rob Mazzella behind one of GMS's new CL series kits

GMS lugs, which are made at their factory, are also an important element in the drums' sound. "Ours is probably the most functional hi-tension lug on the market today," Rob asserts. "There are companies with lugs that look like it, but they don't serve the same function. Many other lugs on the market have regular threaded inserts, and the material of the casting is not solid brass. Solid brass seems to work with the shell so that it doesn't deaden the shell."

"The stress gets distributed around the circumference of the barrel," Tony chimes in. "When you put the head on the drum, there is no tension or interference with the tension rods until you make the contact with the hoop. Every hoop is different, every



Close-up shots of the CL series tom mount and lugs (left) and prototype versions of the floor and rack tom suspension mounts found on *Grand Master* and *Road* series kits



Inside the GMS factory: A bass drum gets an interior sanding (foreground) while a floor tom has lug holes drilled.

shell. But even if they were all the same, you shouldn't have a fixed setting. A tube lug is great because of its small contact area, but it's rigid. If you're a little off, you're going to start putting tension on the shell. This relieves all that."

Rob adds, "When we were designing the *CL* series, which is priced somewhere around a Pearl *MLX*, we talked a lot to some of our endorsers—especially guys like [Black Sabbath drummer] Bobby Rondinelli, who hit hard—and we asked them what parts they break. They told us they constantly go through lugs. A lot of times lugs will break where they protrude into the shell. So we beefed up all the stress points and made the walls thicker."

"They're still small," adds Tony, "so there's still a minimal amount of material and mass on the drum."

Though GMS is often referred to as a "custom" drum shop, Rob and Tony refute that description, based on the fact that their drums are built upon specific principals, not on a "whatever you want" basis. "There are manufacturers who are really good at doing custom work," Rob explains. "You tell them what kind of sound you are looking for, and they'll alter the bearing edge for you or use different hoops to achieve different sounds. But our drums have a certain sound that we like. People know what our drums sound like, and we don't want to give them the option of different bearing edges, hoops, and heads. It leads to too much confusion for the drummer."

"I find that drummers may think a certain way but they don't really know what they're getting into," Rob continues. "They may ask us to round all the edges, but they really don't want that. We base our drums on giving them the optimum surface to start with, with all the tone, the ring—everything in the drum. If you want to put some tape on it later, that's fine."

"The options we offer are hardware and shell colors—we are really good at matching any color that people want—plus shell

depth and diameter. If it's an odd-size drum that we don't make a standard lug for, we'll make special lugs just for that drum. We have no inventory on drums or hardware; everything is made per order on a pretty steady twelve-week delivery."

"A lot of people want to have a mount on their bass drum because they don't want to carry all the stands to small gigs," Tony adds. "So we will drill the holes if someone wants another company's mount for their bass drum. We have templates for just about anything."

Rob adds that GMS drums come complete with Evans heads. "One of their really good selling factors is that they are a good small company. We know the people involved in the company. You can call up at any time and someone will talk to you. You don't talk to a customer service department."

Though Tony and Rob are very proud of their products, they are not so egocentric that they don't listen to other people's opinions. In fact,

they say that comments from players have led to several design decisions. "We were at a Nikko McBrain clinic once," recalls Rob. "We weren't supplying drums for the event, but they had a couple of our drumsets set up, including [shop owner and educator/clinician] Frank Marino's. Bobby Rondinelli, who's a heavy hitter, got on Frank's kit, and he kept popping the throw-off on the snare. From that we knew we had to make a modification. So we adjusted the strainer, which worked out great because we were able to put it on piccolos."

"Joe Franco was also there," Rob goes on. "He walked up to us and said, 'Yeah, this is really cool, but I have to tell you....' He showed us how our lug needed something so that its retaining piece wouldn't fall right out. Joe said, 'If this piece falls out on stage when it's dark, I'm going to lose it.' At the time we didn't even think of that. So we made the modification by putting a groove in and an O-ring on, and now it stays in place."

History

The genesis of GMS dates back to 1986, when Tony and Rob met through Tony Fabiano, the owner of Long Island Drum Center in Flushing, New York. Tony was doing drum repair work in his garage with the idea of making his own parts, but he had no knowledge of machining techniques. Rob *did* have a machining background, and the two decided to join forces. Soon they were in the business—if only part-time—of making drums. "We each got a couple of previously owned drumsets and looked closely at what worked and what didn't," recalls Mazzella. "The next thing you know we started developing a whole look, like our lugs. It all started from scratch, and it got better as it went along. First we made snare drums, then we began building a whole drumset."

"Basically it started just as, 'Let's make a better drum,'" Tony explains. "We made sure the bearing edges were true, the breather

hole was placed where air wouldn't escape until after the bottom head had a chance to resonate—ideas like that, which are logical to drummers."

Soon Tony and Rob began to attract interest from local drummers and shops, including Frank Marino, who pushed the two to go to the NAMM convention that year. Frank also introduced them to Paiste sales rep Dave Lee, who told them that Paiste was interested in distributing some drums and that the two should get involved. One thing led to another, and in May of 1990, Mazzella and Gallino signed an exclusive distribution agreement with Paiste.

"There's a certain rapport and straightness about it that makes sense," Tony says of the Paiste relationship. "That's the way it always was," adds Rob. "I think that's why we've been successful with them. It's not just business; it's a personal relationship, which helped out tremendously, especially in the beginning. It wasn't like, 'They're not making any money, let's dump these guys.' They really got behind us. And now we can concentrate on making drums and not worry about marketing and contacting stores and keeping track of the reps." The Paiste deal allowed Tony and Rob to make GMS a full-time commitment, and they've had positive growth every year since.

Rob and Tony's first proper shop was in Hicksville, Long Island, where they resided between 1987 and 1992. "We started out with three people in a space that was probably 20 x 10," Rob recalls. "Then one of the other companies moved out and we took over half of the building—which was probably 800 square feet." Soon the company outgrew that place, and they moved to their present location in Farmingdale, Long Island, where Rob and Tony employ six other craftsmen.

"We still work the shop ourselves," Rob says. "Our growth was a progression. It didn't happen overnight. You can't go out and advertise for a drum builder. There are no such things. So they have to have a good head on their shoulders just to be able to grasp the things that have to be done. When you find the right people, it's a pleasure.

"The first thing that I instill in these guys is that if you make a mistake, it's our problem, not yours. We try to instill the same pride that we have in them. Believe me, the guys out there have it. There is not one guy thinking of himself. And that comes with the love for what they are doing."

That lack of ego extends to the GMS advertising campaign. "What's our best attribute?" Rob asks rhetorically. "Our product! That's what we went with. We wanted to tell *why* our product was better, what *we* think is better than most other drums. We could copy everybody else's marketing style, or we could do what we feel in our hearts. All these ads are written by us. If you read our brochure, that's our words on that page, not an advertising agency's. Paiste seems to have a similar attitude in their product too. That's all part of the relationship."

Though GMS has a good number of top players endorsing their drums, such as Mark Zonder of Fates Warning, jazzier John Riley, Eric Kretz of Stone Temple Pilots, Bobby Rondinelli, Aaron Tippin's Mark Presley, and Melissa Etheridge's David Beyer,

they've so far avoided exploiting them in ads. "We're kind of gun-shy to use them," says Rob, "because that's how everybody else is promoting their products. I imagine we're going to have to do it eventually. The dealers tell us that that's what works. Kids come in because they want to play drums like so and so. But I don't see us actively pursuing anyone. Anybody who wants to play our drums comes to us, and we work from there.

The Future

With their new CL kit, GMS looks like they might be making inroads into new territory on the drum scene. "We're looking forward, always thinking," says Tony. "Sometimes we'll wake up in the middle of the night with ideas; if we were still single we would be calling each other up to discuss them!"

"We don't concern ourselves with what the other companies are coming up with," Rob adds. "We never react to what's going on. We only react to what *we* are doing. If we look and see what's going on, we talk about it, but we never say, 'Gee, they are doing this, now we've gotta do it.'"

"It's not that we don't care," adds Tony, "it just has no bearing on what we do. That philosophy has gotten us this far, so why change?"



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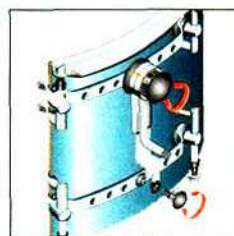
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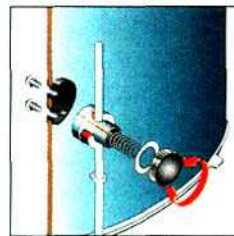
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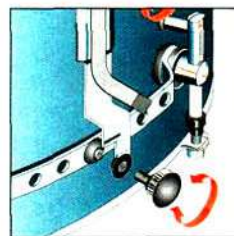
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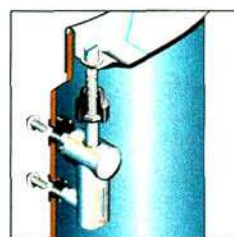
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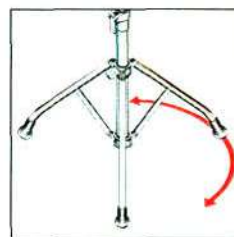
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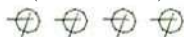
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RECORDINGS

VINNIE COLAIUTA

Vinnie Colaiuta

(Stretch Records)



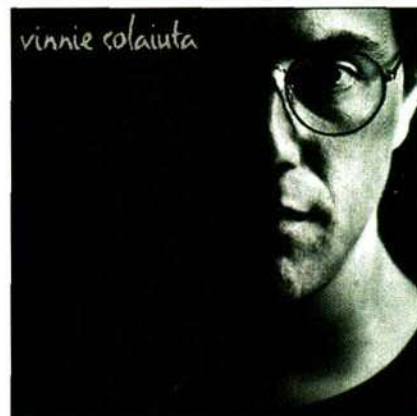
Michael Landau, Domenic Miller, Mike Miller: gtr
Neil Stubenhaus, John Patitucci, Sting,
Tim Landers: bs
David Sandous: organ
Steve Tavaglione: tn sx
David Goldblatt: syn
Herbie Hancock: pno
Vinnie Colaiuta: dr, perc, programming, kybds

Vinnie Colaiuta's debut recording as a leader is an homage to the many musicians who have influenced him. (Names like Wayne Shorter, Tony Williams, John McLaughlin, Chick Corea, Frank Zappa, Digable Planets, and Tribe Called Quest are mentioned in the liner notes.)

Colaiuta's music is often a sparse sketch draped with melodies that allow room for creative sampling (of everything from the Bulgarian Women's Choir to what sounds like a fart), metric modulation (within melodies, instruments, and the drumset), and drum solos. From hard rock ("I'm

Tweaked") to hip-hop ("Earthquakes") to a meditative African groove ("Momaska Dub"), the music is refreshingly visceral, free of the numbing slickness you might expect from someone who has done as many L.A. sessions as Colaiuta. The drummer is in experimental mode throughout, taking chances that push the musicians and keep the music varied, interesting, and at times truly oddball.

"Hi, mom, ya' ready to rock?" kicks off "Momaska Dub," a song with a pretty melody and a zouk-ish groove that Colaiuta skillfully exacts like an unchanging loop for eight minutes (as he does with the 5/4 pattern on "Chauncey"), while a double-tracked Vinny adds timbales. "Slink" is pure "Snake Oil" a la Tony Williams, with a salutary Williams-ish solo complete with open flams and burning single strokes. "John's Blues" recalls the Mahavishnu Orchestra, with a



phase-shifted drum solo sound reminiscent of Billy Cobham's "Stratus." The record ends with "Bruce Lee," a full-blown epic written in movements, featuring Colaiuta trading fours with his pre-recorded self while Bruce Lee screams in the background.

With a personality as unpredictable as Colaiuta's, this assemblage of great musicians and unusual samples just begins to peel back the layers of his enormous talent. The view from here is strange, but satisfying.

• Ken Micallef

DREAM THEATER

Awake

(EastWest/Atlantic 90126)



Mike Portnoy: dr
John Myung: bs
John Petrucci: gtr
Kevin Moore: kybd
James LaBrie: vcl

Cynics might accuse Dream Theater of simply modernizing Rush. In truth, though, this is the record Rush wishes it could make today. Dream Theater

blends virtuosity, compositional whimsy, and mainstream appeal without sacrificing any of those ingredients.

Mike Portnoy set rock drumming on its ear in 1993 with *Images And Words*. Now he turns it around and slaps it silly. Again, Portnoy's chops and polyrhythmic muse are in full bloom. Gone, though, are the triggers that turned his snare into a machine gun. And as if to celebrate, Portnoy opens the new record with infectious, funky, and exciting drumming on "6:00."

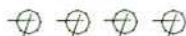
Awake, more aggressive and heavy than its predecessor, showcases Portnoy's flair for dynamics, particularly his timely use of splashes and high-end toms. And the drums

sound so crisp and live throughout that you can visualize the performance. But Portnoy's genius—something he shares with guitar-god Petrucci—is the ability to let his creativity run amok without letting it run roughshod over a song. And the listener is the ultimate beneficiary.

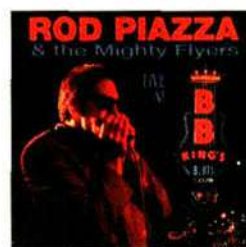
• Matt Peiken

ROD PIAZZA & THE MIGHTY FLYERS

Live At B.B. King's, Memphis
(Big Mo 10262)



Rod Piazza: vcl, bar
Honey Piazza: pno
Bill Stuve: bs
Alex Shultz: gtr
Jimi Bott: dr



Anyone seeing this band live is struck by the showmanship of drummer Jimi Bott, whose movements—as drummers will instantly recognize—come right out of Gene Krupa. But as this recording demonstrates, Bott's contributions to the group go far beyond the visual.

Along with Krupa's physical gestures Bott has also picked up a strong sense of swing that gives tremendous forward momentum to Piazza's mostly shuffle-based tunes. Bott also

plays with a somewhat lighter touch than a lot of heavy-handed blues drummers, and his finesse allows him to throw in some slick licks that propel the time feel without cluttering up the overall sound. His use of brushes is particularly effective, and for all of his lightness of touch with sticks he can smack those brushes with a vengeance, as he does most dramatically on the burning boogie feel of "The Stinger."

While most of the tunes are shuffles, the band explores a variety of tempos, and Bott varies his approach so that each tune is given its own distinctive rhythmic treatment. The fact that Bott can be so creative and yet retain the overall simplicity that blues demands takes him out of the category of mere craftsman and puts him in the league of artist. (*Big Mo Records, RR1 Box 389C, Norwich, VT 05055, [800] 647-4583*)

• Rick Mattingly

TREVOR WATTS MOIRE MUSIC DRUM ORCHESTRA

A Wider Embrace (ECM 1449)



Trevor Watts: al, sp sx
Nana Tsiobe: gonje (fiddle), twanga (thumb pno), perc, wea (wood) fl, vcl
Nee-Daku Patato: perc, berimbau, vcl
Jojo Yates: mbira, twanga, perc, wea fl, vcl
Nana Appiah: perc, wea fl, vcl
Paapa J. Mensah: dr, perc, wea fl, vcl
Colin McKenzie: bs gtr

The Moire Music Drum Orchestra is an amalgam of two groups British avant-garde saxophonist Trevor Watts has led since the early '80s. His collaborators here, some of whom go back even farther with him, include five telepathic Ghanaian percussionists and the stalwart Scottish bassist Colin McKenzie (among whose credits go the names Beck and Holdsworth). The Orchestra's mission is to reveal universal melody and rhythm across cultural boundaries, and this it does with mighty architecture and with the deep groove born of teamwork.

Familiar African 6/8 forms mix with passionate Middle Eastern lines, a delicate thumb piano yields to a powerful synchronized call-and-response refrain or supports a breezy Latin tune, a slow blues finds itself being guided along the road to Dublin by a thunderous communal downbeat, rhythms shift and are superimposed, sublime decrescendos meet beautiful surprise endings, and a quartet of flutes recalls the polytonal songs of the trees.

• Hal Howland

HEAVY VEGETABLE The Amazing Undersea Adventures Of Aqua Kitty And Friends

(Headhunter/Cargo)



Manolo Turner: dr
Travis Nelson: bs
Elea Tenuta: vcl
Rob Crow: gtr, vcl

Slacker bands from California that meld unusual time changes together are no big deal anymore, but when they compose with a sense of humor, hard-core intent, and strong melodies, interest is quickened.

Encino's Heavy Vegetable juxtapose revolving male-female harmonies and colliding guitars over the skitterishly creative assault of drummer Manolo Turner. The lyrics are of the self-obsessed variety (Charlie Brown's "Peanuts" theme noodles about at one point), but the Vegetable play their instruments with the smoothness of Rush jamming in a hard-core bar on a stage covered with slippery *Jello*. Their interesting melodies and brief interludes of intimacy make this short album, at thirty-four minutes, a delight.

Turner holds the shifting mayhem in check, pushing the manic sections forward with gluttonous energy and easily rolling over time changes while hitting all the accents. Just as importantly, he knows when not to play, making the music more distinct. Strong, clear, and sturdy, his drumming turns songs such as the overblown "Krishna On The Ledge" into a driving rhythmic orgy full of humorous anticipation and evil portent. Turner seems to revel in the silly madness of Heavy Vegetable, his hard-fisted grip on the groove making the music punch and squeal. He's cool on the last song, "Johnny Pig," playing a simple 8th-note rock groove with a five-stroke roll into the downbeat that lets the music breathe while giving it an air of bopster hipness.

Heavy Vegetable is like air-popped corn, bouncing all over the room with heat and propulsion. Hold the butter. (*Cargo Records, 4901-906 Morena Blvd., San Diego, CA 92117-3432, [619] 483-9292*)

• Ken Micallef

Critique continues on next page

SIGNIFICANT OTHERS

If you call yourself a KEITH MOON or Who fan, go buy *The Who: 30 Years Of Maximum R&B*. This truly incredible box set on MCA includes all the hits, most of the required-listening non-hits like "Naked Eye" and "Bell Boy," unreleased live cuts, and miscellany like "Life With The Moons." STEVE WHITE is simultaneously loose and exciting on Paul Weller's excellent *Wild Wood* (Go! Discs). HEMISPHERE RECORDS' new world music series (available here through IRS Records) zeroes in on some under-examined rhythmic territory from places like the Andes and Mali. JOE MORELLO's *Drum Method 2: Around The Kit* video (Hot Licks) continues where volume one left off, with some up-close examination of bass drum and hi-hat work, swinging, keeping time, and other topics.

RATING SCALE

- ★★★★★ Perfect
- ★★★★ Excellent
- ★★★ Good
- ★★ Fair
- ★ Poor

ROYAL JELLY

Royal Jelly
(Island 314-524 015-2)



John Edwards: vcl, gtr, sitar
Daniel Steigerwald: gtr
Jeff Klaven: dr, perc
David Seaton: bs

Jeff Klaven, last seen drumming for latter-day Krokus, emerges after nearly a decade of obscurity within a groove-minded quartet that sounds as if Carlos Santana is playing guitar for Led Zeppelin.

Actually, Royal Jelly is a fine if unremarkable band that showcases Klaven in a way he was never able to play in the more heavy-handed Krokus. In a way, it's no surprise to see Klaven as a contributing writer for much of the record. His drum sounds, particularly the snare and washy cymbals, owe as much to Bonham as the band's music draws on Zeppelin.

But Klaven takes advantage of the format to let his snare hand (he's a left-hander who plays rightly) fool around underneath the consistent pulse of his ride. The results are behind-the-beat, sometimes-funky rhythms that give the music its groove appeal.

"Bluebirds," the best song on the record, sees Klaven and his bandmates beautifully straddle the line between force and substance. Only lack of variety keeps this from becoming a truly notable debut.

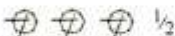
• Matt Peiken

VIDEOS

GINGER BAKER

Master Drum Technique
(Hot Licks)

\$39.95, 80 minutes



Much of Ginger Baker's unique style comes from his use of rudiments. So it's no surprise that much of *Master Drum Technique* deals with the topic. Now, Ginger's no master "clinician," but that's the beauty of video: With the help of on-screen notation, we get insight on how Baker's fascinating jazz/African hybrid style is a result of dividing a drummer's "building blocks" around the set. (Other topics include independence, double bass, African-influenced beats, and time modulation.)

There are some problems here: Too often the editing is jerky and the special FX outdated; the "new" tracks Ginger plays to are by Masters Of Reality, a band he's no longer a member of; and what we hear on those cuts are actually the recorded drum tracks, not what Ginger is playing live in the studio. With a lesser drummer, these shortcomings would be more important. But this is Ginger Baker, and we should celebrate this first real opportunity to learn his secrets up close. Don't miss it.

• Adam Budofsky

BOOKS

PROGRESSIVE DOUBLE BASS DRUMMING

by Bob Burgett
(DC Publications/Hal Leonard Corp.)
\$10.95



This book is typical of dozens produced each year by people who have good inten-

tions, but give their projects a one-dimensional treatment. In this case, author Bob Burgett fails to consider the audience, the use, or market for yet another book about double-bass drumming.

In this spiral-bound *chart de force*, Burgett glosses over seemingly every double-kick pattern he could conceive—breaking them into separate sections for foot control, endurance, beat variations, and then hand-and-foot control (fills and solos). But the eighty-five pages of redundancy, inconsistency, and unplayability will melt any enthusiasm you might have had for double-bass drumming.

A major problem is the illogical and careless approach to both instruction and performance. There are no sticking notations (left or right foot) throughout much of the book. Snare notes stem from the top of the graph in some parts, from the bottom in others. And many of his examples, particularly in the exhaustive section on triplets, are unrealistic in a musical application.

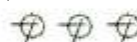
Worse yet, Burgett assumes he has a literate audience. Drummers wanting instruction like this generally are beginning/intermediate level and likely don't read music. This book screams for an accompanying cassette or video. Meanwhile, the crumbs of advice or insight Burgett imparts here are sparse and flippant.

There's nothing here that Joe Franco and others haven't long ago addressed more thoroughly, thoughtfully, and creatively.

• Matt Peiken

52ND STREET BEAT

by Joe Hunt
(Jamey Aebersold Jazz, Inc.)
\$9.95



This 104-page text carries two subtitles: "In-Depth Profiles of Modern Jazz Drummers 1945-1965" and "An Abbreviated History of Jazz." The second one actually refers to the first section of the book, in which author Joe Hunt—who has worked with Stan Getz and pianist Bill Evans, and taught at Berklee—gives an overview of jazz development from c1900 to the early '70s, with strong emphasis on how drummers responded to those developments. Besides giving characteristics of the playing styles, Hunt covers the development of equipment such as the hi-hat and plastic drumheads, and how those innovations affected the players.

The bulk of the book is devoted to short bios of Kenny Clarke, Max Roach, Roy Haynes, Art Blakey, Philly Joe Jones, Elvin Jones, and Tony Williams, and Hunt does a pretty good job of summarizing each player's innovations. The book concludes with a discography that includes 216 jazz drummers who were active between 1945 and 1965. There are at most four albums listed for each drummer—not always the most definitive ones (e.g., no Brubeck recordings are included in Joe Morello's listing, and no big band recordings for Jo Jones, Mel Lewis, or Buddy Rich). What's really valuable, though, are all of the relatively obscure drummers listed whose recordings one would otherwise have difficulty finding.

• Rick Mattingly



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- *Modern Drummer* (3/94)

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- *Rhythm Magazine U.K.* (11/93)

"You have to hear these drums."

- *DRUM! Magazine* (11/93)

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Jack DeJohnette

by Mark Griffith

Since the mid-'60s very few drummers have affected modern drumming to the extent that Jack DeJohnette has. He is one of the most *interactive* jazz musicians of our time. However, to study his highly interactive musical skills, Jack's drumming, perhaps more than that of any other drummer's, must be studied in a musical context.

The first context that we will examine is Jack's role in the many trios in which he has played. We'll begin by checking out one of the most famous modern piano trios: the Keith Jarrett "Standards Trio." As a listening guide, I highly suggest *Standards Volumes 1* and *2*, *Live*, *Still Live*, and *The Cure*. These are the records containing all standard compositions.

While all of these recordings are truly amazing and have many musical and drumming highlights, pay special attention to the following selections. On *Volume 1* "God Bless The Child" is a seamless and funky version of a composition that is usually played as a ballad. On *Volume 2* "If I Should Lose You" contains some deft brushwork from DeJohnette, and the "fours" that the bandmembers trade are amazing. On *Standards Live* "The Way You Look Tonight" features a stunning drum solo and some unique DeJohnette time-keeping. Earlier on—in the late '60s—Bill Evans called upon Jack to play in his post-bop, impressionistic trio with bassist Eddie Gomez. While Evans' playing was much less percussive than DeJohnette would later experience with Jarrett, the musical concept was similar. However, Jack's reactions to the concept were very different. His time feel is much more legato and his comping less jagged than it would sound later with Jarrett. This trio was documented on the great recording *At The Montreux Jazz Festival*.

Now compare the previous two examples to these other fantastic piano trio recordings in which DeJohnette has taken part: McCoy Tyner's *Supertrios*, Richie Beirach's *Elm*, and Harold Mabern's *Straight Street*. With Beirach, Jack seems to be "painting" more than playing, while the music expands and contracts with every bar. With Mabern, DeJohnette is swinging hard—in fact, playing *so* straight-ahead that at times he doesn't sound like himself.

The point to these comparisons is that in all of these situations Jack's approach *could* have been very similar. Instead it is drastically different. DeJohnette reacts very differently to each group of musicians he plays with, while never losing the distinct voice that only he has. This is one of the most important ingredients of a jazz musician. For another example of DeJohnette playing in a piano trio, listen to Gonzalo Rubalcaba's *The Blessing*.

When Jack DeJohnette first broke onto the scene in the mid-



'60s, he was playing with the controversial and popular Charles Lloyd group. This group recorded many albums, but the one that got the most recognition—and that's also the best—is the live recording *Forest Flower*.

DeJohnette's next major involvement was with Miles Davis's band. Jack changed the face of drumming with his playing on *In A Silent Way* and *Bitches Brew* (in the same way that Tony Williams did earlier with his drumming on *Miles Smiles* and *Nefertiti*). However, this group was never better than when they were captured on the *Live At The Fillmore* recording. This is an outstanding record, and Jack's playing with this group influenced many of today's finest drummers. However, one must be warned that this is not music to be listened to casually. Very intense and sonically dense, this material should be listened to in the context of where Miles was musically, and where he was going. The same group was also documented on the *Live-Evil* recording and the spectacular *Paraphernalia*.

Jack also worked briefly with Stan Getz during this period, and can be caught on the live recording *The Song Is You*. Listen to the way that even Getz's cool concept was strongly affected by the addition of DeJohnette.

In the late '60s and early '70s Jack recorded many records for Milestone and ECM records. Tenor saxophone legend Joe Henderson recorded for Milestone throughout the '70s, and Jack played on many of those recordings. Included are *The Tetragon*, *Multiple*, and the outstanding *Power To The People*. All of these are to be re-released shortly by Milestone and are musts for any

fan of DeJohnette or Henderson.

Around this same time Jack DeJohnette's drum and cymbal sound became almost synonymous with the ECM sound. To list all of the recordings that Jack has made on ECM would be impossible, so I will highlight only the most exceptional performances. Jarrett & DeJohnette's *Ruta And Daitya* and Jack's own *Pictures* are very different records. They both consist entirely of solo and duet performances (with John Abercrombie on *Pictures*). This is the ideal situation to highlight Jack's compositional drumming and soloing, as well as the isolated interaction of the duet format. You can definitely hear Jack's pianistic approach to the drums, playing chord-like combinations between his many drum and cymbal sounds. On *Pictures* he often just plays the ride cymbal (making it the ideal study of the '60s style of "broken" time), and

Tracking Them Down

Here's a list of the albums mentioned in this month's column, including label and catalog information. Following the list are several sources you might want to check for hard-to-find releases.

Keith Jarrett: *Standards Volume 1*, ECM 811 966; *Volume 2*, ECM 825015; *Live*, ECM 827 827; *Still Live*, ECM 838 008; *The Cure*, ECM 849 650; *Ruta And Daitya*, ECM 1021. **Bill Evans:** *Live At The Montreux Jazz Festival*, Verve V6-8762. **McCoy Tyner:** *Supertrios*, Milestone 55003. **Harold Mabern:** *Straight Street*, DIW 48961. **Richie Beirach:** *Elm*, ECM 1142. **Gonzalo Rubalcaba:** *The Blessing*, Blue Note 97197. **Charles Lloyd:** *Forest Flower*, Atlantic AMCY 1011. **Miles Davis:** *In A Silent Way*, Columbia CJ-40580; *Bitches Brew*, Columbia J2C 40577; *Live At The Fillmore*, Columbia 30038; *Live-Evil*, Columbia 30954; *Paraphernalia*, JMY 1013. **Stan Getz:** *The Song Is You*, LRC 9064. **Joe Henderson:** *The Tetragon*, *Multiple*, *Power To The People*, Milestone TBA. **Dave Holland:** *Triplicate*, ECM 837 113. **John Abercrombie:** *Gateway*, ECM 829 192; *Gateway 2*, ECM 1105; *Timeless*, ECM 829 114; *Night*, ECM 823 212. **Collin Walcott:** *Cloud Dance*, ECM 825 469. **Kenny Wheeler:** *Gnu High*, ECM 825 591; *Deer Wan*, ECM 829 385; *Double*, *Double You*, ECM 25000. **Joey Calderazzo:** *To Know One*, Blue Note 98165. **Pat Metheny:** 80/87, ECM 815 579; *Song X*, Geffen 24096. **Michael Brecker:** *Michael Brecker*, Impulse/MCA 5980. **John Scofield:** *Time On My Hands*, Blue Note 92894. **Joe Lovano:** *Universal Language*, Blue Note 99830. **Danilo Perez:** *Danilo Perez*, Novus 63148. **Gary Thomas:** *Exiles Gate*, JMT 314514 009. **Lyle Mays:** *Fictionary*, Geffen 24521. **Ernie Watts:** *Reaching Up*, JVC 2031. **Ryan Kisor:** *Minor Mutiny*, Columbia 38976. **Sonny Rollins:** *Old Flames*, Milestone 9215. **Jack DeJohnette:** *New Rags*, ECM 1103; *New Directions Live In Europe*, ECM 829158; *Album Album*, ECM 823467; *Irresistible Forces*, Impulse 5992; *Audio Visualscapes*, Impulse I 8029; *Earth Walk*, Blue Note 96690; *Pictures*, ECM 1079.

I Tower Records Mail Order, (800) 648-4844; J&R Music World Mail Order, (800) 221-8180; Audiophile Imports, (410) 628-7601; Third St. Jazz and Rock, (800) 486-8745; Rick Ballard Imports, P.O. Box 5063, Dept. DB, Berkeley, CA 94705; Double Time Jazz, P.O. Box 1244, New Albany, IN 47151.

many of the selections are solo drum pieces. *Ruta And Daitya* is a perfect example of a musical conversation.

DeJohnette and bassist Dave Holland are paired on many recordings. On Holland's amazing *Triplicate* the two musicians twist and churn the time below saxophonist Steve Coleman for an outstanding example of creativity and musicality. The pair burn a cooler flame under John Abercrombie on *Gateway* and *Gateway 2*. Percussionist Collin Walcott and the aforementioned trio weave a collective unity on the spiritual *Cloud Dance*. On trumpeter Kenny Wheeler's *Gnu High*, *Deer Wan*, and *Double*, *Double You*, DeJohnette is simply amazing. And on John Abercrombie's *Night* and *Timeless* the bass is replaced by Jan Hammer's keyboards. On all of these recordings Jack supports each of the varied ensembles perfectly. More recently you can hear Holland and DeJohnette mixing it up underneath pianist Joey Calderazzo and saxophonist Jerry Bergonzi on Calderazzo's outstanding *To Know One*.

Michael Brecker and Pat Metheny have each called upon DeJohnette for various projects. Metheny's 80/81 and Brecker's self-titled Impulse debut are each first-rate. Metheny's collaboration with Ornette Coleman on *Song X* is a relentless array of energy and "harmolodic" freedom, and DeJohnette is an integral part of it all.

Joe Lovano and John Scofield have employed Jack's talents on a recent pair of excellent recordings. Scofield's *Time On My Hands* has Jack interacting with Scofield's angular phrases and Lovano's aggressive tenor sax playing. Lovano's *Universal Language* is an acoustically wonderful and musically outstanding record, possibly Lovano's best to date. Scofield also guests on DeJohnette's most recent project, *Music For The Fifth World*. And Lovano and DeJohnette both appear on pianist Danilo Perez' self-titled debut recording.

DeJohnette has always been a bandleader in his own right. His many groups have always presented his own multidirectional style of music on the highest level. Listen to Directions' *New Rags*, New Directions' *Live In Europe*, Special Edition's *Album Album*, and the new Special Edition's *Irresistible Forces*, *Audio Visualscapes*, and *Earth Walk* (the latter being some of the most creative and modern music recorded today). Many of DeJohnette's own records feature his piano and keyboard playing skills. For the best example of this listen to *The DeJohnette Complex*, where Jack plays only piano and Roy Haynes plays drums throughout.

Most recently you can hear Jack DeJohnette on the outstanding young tenor saxophonist Gary Thomas's *Exiles Gate*, and on West Coast stylist Ernie Watts's *Reaching Up*. Jack also appears on Lyle Mays' *Fictionary*, trumpeter Ryan Kisor's *Minor Mutiny*, and tenor legend Sonny Rollins' *Old Flames*.

As many have pointed out, jazz drumming definitely didn't begin with Jack DeJohnette. But few can argue with the fact that the future of jazz drumming—and creative music in general—lies partly in the hands of DeJohnette and his multidirectional approach to music and drumming.



One Drummer's Psyche

by Glenn E. Jost

"Haven't we heard that beat before? It's been done! Move on, you modern timekeeping musician. Try something different, if you dare to dig deeper...." It was an all-too-familiar reaction I recently experienced during the pre-production phase of a song.

Ask drummers what they think the recording process is, and you'll likely get as many stories and personal interpretations as there are songs recorded. It's not always easy doing something you love passionately—especially under the ultra-subjective scrutiny within your own mind. Literally *anything* can be played within a given measure of time. The question is: How does it support the song?

We drummers learn from our mentors and teachers, continually applying the styles we developed from past playing experiences. Some of us look forward, while others of us stay attached to our comfort zone. Whatever our backgrounds, we're still ultimately brought to one moment in time: What are we going to play *right now*? Something we already know, or something we don't?

Well, that can be a loaded question. If we play something we already know, it would prove validity in what we know how to play. In essence, we'd be safely stroking ourselves. If we play a beat or pattern that's far out into uncharted territory—exposing elements of risk—we're left vulnerable to scrutiny by ourselves and others.

I grew up listening in awe to all those slick, progressive, slammin' drummers of the '70s and '80s, hoping that if I practiced enough of their chops, some day I'd be as good as they were. Later on, I realized that every drummer hears and interprets music from his or her own individual vantage point. Whether it's Mick Fleetwood, Terry Bozzio, or you, there is no right or wrong way to hear what parts should be played in any given piece of music. It's all about personal applications of technique and feel, no matter how profound or primitive.

The myth is that any band can go into a studio, press the record button on the multi-track machine, and make an album. The reality is that tremendous effort must first be applied toward figuring out what meaningful musical parts are to be recorded in the first

place! Digging deep and purging—as well as capturing the performance and creating the illusion that it all came out naturally—is truly an art form in itself.

I have recently ridden the emotional roller coaster through the depths of studio hibernation with my band Burning Bush, based in Van Nuys, California. Producer Matt Pakucko (who recently worked with Frank Black and the Goo Goo Dolls) explored with us every beat in every section of every song for our debut recording. As rewriting and pre-production continued, I started noticing

more similarities in the beats, patterns, and fills I was playing than I had ever noticed before. It was frustrating to hear the same old chops applied in the same old way—especially since they really weren't turning on anyone else around me. To be honest, I was bored out of my mind and it showed.

Suddenly I woke up and undertook a drastic shift in my perception. Enthusiasm again! My head spun with a newfound awareness and challenge, exposing me to a unique potential that was now possible. I made changes that shifted me away from the traditional trap-kit approach and spawned new opportunities for rhythmic developments. And all of this happened by just opening my mind to the idea of change and by letting go of the past.

First I got rid of the throne and stood up—allowing the drums to be more dominant and on the edge. I then shuffled the sizes of the toms, disarming all familiar fill patterns that sequenced from high to low pitches. Most importantly, I was beginning to take a more authentic approach as to how the drums could sit in the song. The discomfiting change in trap setup created an anxiety that was being captured well on tape, adding that

missing element of chance to an otherwise cliché performance.

As I kept broadening the scope of what could potentially happen within a given drum part, I discovered new sets of circumstances that would simply not have been there had I not been open to them. I felt a greater power in making decisions, without the formal guidelines I had followed in the past. It was almost a regressive transformation to reframe all of what I had perceived to be right and simply start fresh. But the truth is that at any given moment one can just start playing something completely new that hasn't been done before. It's quite amazing when you think of the possibilities!

"At any given moment one can just start playing something completely new that hasn't been done before. It's quite amazing when you think of the possibilities!"



I'm not advocating change for the sake of change. Remember, we can always go back to status quo. If it works, don't fix it, right? Some of the greatest drummers of all time just went "BOOM-CHICK, BOOM-CHICK." Sometimes that's all a song will ever need.

Not all of us are going to want to do things differently. Nor should we, for there is a place where all beaters of rhythm can live harmoniously within the musical spectrum. Some drummers are technical robots, others are totally free-form, avant-garde players. It's all right to make musical advances any way we know how. Just don't be afraid if a beat doesn't necessarily make sense to you the first time you hear it.

The moral of the story is: Don't marry those beats in your head. Don't marry those parts you've played over again. You've heard them before; they're safe and familiar. The public demands so much more. Be sure to dig deep in you musical psyche. It's never comfortable to change what you think, but you can learn to accept change in exchange for personal musical growth.

Just to open things up a little, try "CHICK-BOOM, CHICK-BOOM" for a change. You'll have a new vantage point. And remember something once said by Ralph Waldo Emerson: "He is great who is what he is from nature and who never reminds us of others."



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Maurice Purtill

by Burt Korall

Maurice "Moe" Purtill, who passed from the scene in March of 1994 at the age of seventy-seven, is best remembered as the drummer who rhythmically shaped and had the capacity to spark the Glenn Miller band. The Miller ensemble captivated the country in 1939 and rapidly rose to the top.

Like Gene Krupa, who came to fame with Benny Goodman a few years earlier (and who he tended to stylistically resemble), Purtill rode a skyrocket. Big bands were the creators of popular music in the swing years, and their music was heard everywhere. Their audience swept across age categories but was essentially comprised of young people—those who loved to dance and romance and swing.

Moe got his professional start, however, in a smaller group: Red Norvo's septet. The year was 1936, and Norvo's group grew into one of the truly memorable (if relatively unheralded) bands of the period. Imaginative scores by Eddie Sauter, the band's ability to run the dynamic range and remain effective throughout, Mildred Bailey's singular singing, and Norvo's adventurous xylophone solos fascinated those who sought *pure* music. One of the band's most important fans was Duke Ellington. Its primary champion in the music press was George T. Simon, editor of *Metronome*, a key music publication.

In an interview with *New York Post* critic Chip Deffaa published in his book "Swing Legacy" (The Scarecrow Press and The Institute of Jazz Studies, Rutgers University), Purtill spoke of the Norvo band: "That was one of the best bands I ever worked with. A jazz band. Wasn't commercial at all. Red doesn't have an ounce of commercial blood in him. We played what we loved to play."

Telling evidence of the excellence of the Norvo band is provided on a Columbia Legacy CD, *Best Of Big Bands—Red Norvo Featuring Mildred Bailey*. Recorded in 1937 and 1938, the set includes several sides with Purtill at the drums. The Sauter version of Irving Berlin's "Remember" is unbelievably good: "Three of the most precious minutes from the swing era," said writer Neil McCaffrey. Purtill's performances show how well he understood the character of the band. Try "I've Got My Love To Keep Me Warm" featuring Mildred Bailey, "Clap Hands! Here Comes Charlie," "Liza," and "Jivin' The Jeep." Purtill is well-controlled, steady, and technically precise. Most important, he plays for the band.

After leaving Norvo, Purtill joined the Tommy Dorsey band. With Dorsey, he was the very essence of competence. He did the



Maurice Purtill with Glenn Miller at the Hotel Pennsylvania in New York in 1941

job every night—not in the manner of an innovator but rather as a performer who knew what had to be done and did it. He was particularly effective on such Dorsey RCA recordings as "Boogie Woogie"—a favorite of the lindy hoppers at ballrooms and hotels and a staple at house parties—and "Hawaiian War Chant." A Dean Kincaide arrangement, "Chant," brings into play the traditional Dixieland two-beat pulse—which Dorsey had employed a good deal—and the more fluid four-beat pulse. A Dorsey hit that worked particularly well during stage shows in theaters, it indicates that TD was beginning to emphasize sleek, 4/4 swing. Purtill ties all the elements together on "Chant"; he's tasty and quite adept throughout, particularly during his tom-tom solo sequences.

As popular as the Tommy Dorsey band was in the late 1930s, it was the "sound" and "feel" of the Glenn Miller band that touched and personified America on the brink of war. It defined its time, as Benny Goodman had earlier and Frank Sinatra would a year or two later. A highly commercial enterprise, the band was danceable, romantic, and comforting—if not as swinging as one might desire. Miller was also an excellent businessman who knew exactly how to progressively deepen the impact of his organiza-

tion.

Moe Purtill initially joined the band briefly in 1938, coming over from the Dorsey band. He gave every indication of having the talent to solve Miller's rather major rhythm section problems. But he only stayed one night, returning to TD because Dave Tough had taken ill. When he returned to Miller in the spring of 1939, Purtill had no intention of staying on permanently. He wanted to remain in New York to teach and do studio work. But he wound up staying with Miller for the next three and a half years.

When Purtill moved over to the Miller band, he made a real difference. "Moe was energetic—a very infectious drummer," says George Simon, the central chronicler of the swing era. "He was gregarious and very well-liked by the guys in the band and by Miller as well—he cracked [Glenn's] 'serious' facade." Simon insists: "Moe didn't perform as well as he might have because he was following Glenn's orders."

In his book *Glenn Miller And His Orchestra* (Thomas Y. Crowell Company), Simon explains further: "The first time I heard [Purtill] was back in 1936 when he was a young unknown playing with Bob Sylvester's band at the Arcadia Ballroom [in New York City]. I raved about him in my review of the band [in *Metronome*] and immediately went after Red Norvo to add him to his drummerless sextet. Red did, and Moe's soft, swinging brush-work fit the unit admirably.

"With Glenn, Moe was something else again," Simon added. "Glenn's conception of swing was different from Red's, as I found out during the many arguments he and I had about Red's soft, subtle, swinging band. Glenn thought it was gutless and emasculated. He preferred more muscle, and it was precisely because of Glenn's insistence on hard-driving, flashy attack that, for me at least, Moe never played as effectively for Glenn as he had for Red. By comparison with all who had preceded him in the Miller band, Moe was a giant. But Glenn never let him relax enough to allow him to settle into that easy, swinging groove he had found in the Red Norvo band."

For all that, Purtill often transcended the inhibiting set of circumstances established by Miller. There are several recordings that are generally available that find the drummer in very good form, notably the nine-volume LP offering *The Complete Glenn Miller* (RCA-Bluebird, now on thirteen CDs) and *A Legendary Performer*, another RCA LP.

Moe did his best work when the band loosened up during its last year or so together—before Miller went into the service. Broadcasts on *A Legendary Performer* tell Purtill's story best. Try "Song Of The Volga Boatman," a Bill Finegan chart recorded at the Hollywood Palladium on May 6, 1941. Purtill is relaxed and expressive. Several months later, on a New Year's Eve Chesterfield radio show, his performance of "In The Mood"—one of the top Miller hits—is moving.

Among the later studio recordings, on Volume 9 of *The Complete Glenn Miller*, the up-tempo, swinging, and musically interesting "Caribbean Clipper" and "Here We Go Again," (both

by arranger/composer Jerry Gray) show Purtill—the band player and soloist—to advantage. He pushes the band, allowing it to open up and breathe freely. He uses the drumset well—specifically a tightly-tuned snare and the bass drum. He smoothly phrases with the band—backing it strongly when the music demands strength—and he is central to the development of a feeling of excitement. His solos add to the impression; they combine instinct and an expressive use of rudiments.

A featured player in the band, Purtill generally fulfilled a particular role: He was used as a purveyor of flash and excitement on material taken at a brisk tempo. Among the drummer's primary vehicles were such flag-wavers as "Bugle Call Rag," "Runnin' Wild," and "Tiger Rag." However, if you dig into the Miller recordings, it becomes clear that Purtill had all-around ability. He coupled the sophistication that is a product of study with a "feel" for many kinds of material. It's too bad that he was not permitted to be himself consistently during the key musical experience of his career.

Despite the Miller band's limitations, Purtill enjoyed being with them. He said the job was a "good deal. We were swinging, we were having a ball. But if anyone had said then 'the great Glenn Miller,' you'd have laughed at them."

After the Miller band played its last engagement (at the Central Theater in Passaic, New Jersey, in September of 1942), Purtill re-

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joined Tommy Dorsey, replacing Buddy Rich, who had enlisted in the marines. He then was featured with the Kay Kyser band, until 1944, when like almost everyone else, he went into the service—specifically the navy, where he played with a dance band headed by trumpeter Ralph Marterie. "We did a lot of bond rallies and a radio program called 'Meet Your Navy,'" the drummer recalled.

Purtill's life after the war was something of an anti-climax. He was with the Glenn Miller Orchestra under the direction of Tex Beneke for a short time, beginning in January, 1946 with its premier engagement at the Capitol Theater in New York. Not wanting to travel, he left the band to teach and perform in the New York area.

"I did everything from bar mitzvahs to wakes," he told Chip Deffaa. "I played with Richard Himber and Raymond Scott, and I went out once with Tex [Beneke] for six weeks." Later he worked for an extended period of time in Danny LeRoy's show band at Kutsher's, the famed resort in New York's Catskill Mountains.

Purtill moved to Florida in 1973, where he remained for five years—gigging with a quartet that included well-known swing era saxophonist Jerry Jerome. Then he returned to the New York area.

In his last years, Purtill was not too active. He saw old friends like Beneke and trumpeter Lee Castle (with whom he had played

in the Red Norvo band). He spent time with Buddy Rich and Louie Bellson—two of his favorites on drums. Other drummers he favored included Krupa, Dave Tough, Sonny Greer, Joe Morello, Max Roach, and Sonny Payne. His playing indicated a sharp awareness of Jo Jones as well—specifically his magical work on the hi-hat.

Purtill often discussed the past and compared then and now, noting that everything was quite different and a bit discomforting to him. He spoke of the disappearance of the presentation theaters and ballrooms, and about how bands in hotels and radio and TV staff bands no longer existed. He commented on how few clubs there were that employed musicians. "It's all changed," the drummer pointed out regretfully. "There are no places to go. The bars and restaurants where all the musicians went are gone."

Maurice Purtill had some glorious yesterdays. He played with important bands, made important records, and was respected and well-liked by bandleaders, players, and singers. He made a contribution. When I mentioned the nature of this piece to contemporary drummer and jazz aficionado Kenny Washington during a recent phone conversation, he quickly and positively responded: "Yeah! Maurice Purtill. He could play with that Miller band! And he could *swing*."



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1994 DCI World Championship Results

The Boston area was the site for the 1994 Drum Corps International World Championships. The week of competition began on August 15 with the Division II and Division III corps competing at Cawley Stadium in Lowell, Massachusetts and wound up on August 20 with the Open Class competition held at nearby Foxboro Stadium.

The Blue Devils from Concord, California capped an undefeated season by winning their seventh World Championship with a score of 98.4 (9.8 in drums). Their theme of "My Spanish Heart" featured lots of cool jazz, outstanding horn soloists, a great drum line, and hot dancing by their color guard. They played music of Chick Corea, including "Spanish Fantasy (Part 1)," "Night Streets," "Day Danse," "My Spanish Heart," and "Spanish Fantasy Finale." Their twenty-seven-member drum line (eighteen "battery" marchers on the field and nine "pit" players on the front sideline) performed on Yamaha drums and Zildjian cymbals. Some of the more unusual percussion features in their show were the exaggerated "monkey drumming" (a split snare part played over the drummers' heads with different stickings) and the differently pitched scuba tanks (struck with hammers) in the pit.

The Blue Devils also won the Brass, Visual, General Effect, and Percussion captions at finals. Because of the reduced percussion caption scores this year (only ten points instead of the twenty of previous years), the percussion scores were averaged together from prelims and finals to determine the "High Drum" award.

The 1993 defending champion **Cadets of Bergen County** from Bergenfield, New Jersey placed second with a 97.7 (9.9 in drums). They performed excerpts from Leonard Bernstein's *West Side Story*. There was an interesting change of tempo and mood as half of the corps and the drum line marched backfield—playing in the fast "Mambo" tempo—while the other

half and the pit began playing "Maria" in a slower tempo. During "Cool," the seven snare drummers marched to the pit area, removed their drums, and sat down at seven three-piece drumsets! The twenty-five-member drum line (sixteen battery and nine pit) used Pearl drums and Zildjian cymbals.

The Phantom Regiment from Rockford/Loves Park, Illinois finished in third place with a score of 96.2 (9.5 in drums) and was a crowd favorite. Their program, entitled "Songs For A Summer Night," opened with the driving rhythms of Manuel de Falla's "El Amor Brujo" before moving to the lush sounds of Claude Debussy's "Suite Bergamesque (Clair de Lune)" performed by the Regiment's powerful horn line and accompanied by all the members of the drum line

"Humming Chorus" from *Ivan The Terrible* by Sergei Prokofiev, "War Dance" from *Belkis, Queen Of Sheba* by Ottorino Respighi, and the "March" from *Symphonic Metamorphosis* by Paul Hindemith. Their twenty-five-member drum line (seventeen battery and eight pit), which utilized Yamaha drums and Zildjian cymbals, was almost overshadowed by the interpretative movements of the all-male color guard.

The **Santa Clara Vanguard** from Santa Clara, California placed fifth with a score of 92.3 (9.3 in drums). SCV returned to its storytelling roots with a performance of Reinhold Gliere's *The Red Poppy*. From the large poppy flowers framing the field to the guard dressed as Coolies and then Cossacks, the field was awash with color. Even the "flame" finish (in bright red,



The Cadets of Bergen County, New Jersey, 1994 DCI World Championship second-place winners

in the pit. As the show closed with Bernard Hermann's "Cinema Suite" the tenor drummers donned special "wooden quads" for a more authentic African sound. The twenty-four-member drum line consisted of fifteen battery and nine pit players (who performed in three separate pits placed on the field itself instead of the traditional sideline placement). They played Premier drums and Sabian cymbals.

Scoring a 95.7 for fourth place (9.7 in drums), the **Cavaliers** from Rosemont, Illinois brought the evening's most esoteric show to the field. Their theme of "Rituals" was portrayed to the music of "Sensemaya" by Silvestre Revueltas, the

orange, and yellow) on the drums blended in with the overall color scheme. The Vanguard's twenty-nine-member drum line (twenty-one battery and eight pit) played Pearl drums and Zildjian cymbals. Their most unusual pit instrument was a huge concert bass drum that measured 34" in diameter and was 48" deep!

In sixth place, only a tenth behind, was the **Madison Scouts** from Madison, Wisconsin who scored a 92.2 (9.4 in drums). The Scouts performed a crowd-pleasing Latin/jazz show with loud horns, plenty of cymbals on the field, and an active color guard. They played Louie Bellson's "Santos," George Gershwin's "Cuban Overture," and Bill Holman's

"Malaga." The crowd cheered the snare line when they played on cymbals both in front of and behind them. (Not too many corps still march cymbals on the field, and the Scouts is one of the best). The largest drum line of the contest with thirty-five members (twenty-seven battery and eight pit), they played Yamaha drums and Paiste cymbals.

The **Blue Knights** from Denver, Colorado tied for seventh with an 88.4 (8.9 in drums). They performed *Trittico* by James Curnow—exploring the theme of "three-ness" through music and drill. The thirty-one-member drum line (eighteen battery and thirteen pit) utilized Premier drums and Sabian cymbals.

The **Crossmen** from Bensalem, Pennsylvania were the other seventh-place winner at 88.4 (9.2 in drums) with their production of "Suite Children." The corps performed Chuck Mangione's "Land Of Make Believe," Stephen Sondheim's "Children Will Listen" from *Into The Woods*, "Pop Goes The Weasel," and

"Songs For The Planet Earth (Finale)." The thirty-two-member drum line (twenty-one battery and eleven pit), playing Premier drums and Zildjian cymbals, did a jazzy version of "Pop Goes The Weasel" with the snares playing on several mounted cymbals that were wheeled out onto the field.

Scoring an 84.3 (8.2 in drums) for ninth place were the **Bluecoats** from Canton, Ohio. Their "Blues" theme saw the corps performing Duke Ellington's "Things Ain't What They Used To Be," Charlie Parker's "Blues For Alice," and Ellington's "In A Sentimental Mood," "Sandu," and "C-Jam Blues." The show began with a drumset playing in the pit while the corps meandered on to the field (which was used as if it were a jazz club!). The snare line captured some of the jazz feeling with some good brush work. The thirty-two-member drum line (twenty-four battery and eight pit), playing on Pearl drums and Zildjian cymbals, really jumped into action during "C-Jam Blues" when the five tenors put

down their quads and picked up floor toms on slings. Before long, the nine snares also traded for floor toms and it sounded like Gene Krupa himself was on the field!

The **Glassmen** from Toledo, Ohio scored an 83.9 (8.6 in drums) to finish tenth. Their theme of *Days Of Future Passed* featured music of the Moody Blues. The thirty-three-member drum line (twenty-four battery and nine pit) played Remo drums and Zildjian cymbals. The six marching cymbal players also played one of the most unusual percussion instruments of the night: sets of marching *Spoxe* (mounted like multi-toms) with cymbals in them. The players struck the cymbals with mallets, producing a unique metallic sound. These same multi-talented individuals played large surdo drums in the drum solo.

The only new member to DCI's "Top 12" was **Magic of Orlando** from Orlando, Florida, who scored an 81.5 (8.1 in drums) for eleventh place. Their unusual program of "Cirque du Magique, Part Deux" paid tribute to the famous Cirque du Soleil per-

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forming troupe. Their selections included "Cirque Fanfare And Procession," "Odyssey," and "Shongo," all original compositions by staff member Robert Smith. Early in the show, two pit members donned marching timpani, something not seen at DCI for many years. Another unusual aspect of the pit was a "timekeeper" who marked time with a giant hammer that he swung back and forth between two wooden blocks like a pendulum. Hidden from view beneath this large pendulum were several helium tanks cut in half. These produced a penetratingly harsh chime-like sound. Magic's thirty-four-member drum line (twenty-three battery and eleven pit) performed on Dynasty drums and Sabian cymbals.

The **Colts** of Dubuque, Iowa finished twelfth with a score of 80.1 (8.3 in drums). The audience responded well to their program of "Relations And Romance" which featured "Smile/Almost Like Being In Love," "Lover Man," "Pursuit," "Higher And Higher," and "As Time Goes By." The Colts maintained a romantic theme throughout the show, with the thirty-four-member drum line (twenty-four battery and ten pit) providing a nice jazzy feel for the music. They played Pearl drums and Sabian cymbals.

The Saturday evening finals competition began with performances by **Atlantic Brass, Future Corps** (from EPCOT Center at Walt Disney World), and the **All-Star Corps of New England**. Next on the field were exhibitions by the **Americanos** from Menasha, Wisconsin (Division III Champions) and **Pioneer** from Milwaukee, Wisconsin (Division II Champions).

While the scores were being tabulated, the audience of 26,000 was entertained by the **27th Lancers** alumni drum & bugle Corps from Revere, Massachusetts. Performing 27th "classics" like "Crown Imperial," "New Country" drum solo, and "Danny Boy," they had the crowd on its feet during their entire show.

On Thursday, August 18, the Individual & Ensemble competition was held at Hynes Convention Center in downtown Boston. The individual percussion awards went to snare drummer **Jeffrey Queen** (Blue

Knights, 97.0), multi-tenor drummer **Jeremy Kunkel** (Madison Scouts, 91.0), keyboard player **Vivian Yea** (Blue Knights, 99.0), timpanist **Damon Van** (Madison Scouts, 96.0), and multi-percussionist **Chris Laco** (Bluecoats, 99.0). The best percussion ensemble award (98.5) and best cymbal ensemble title (96.0) went to the **Madison Scouts**. The best bass drum ensemble was the **Santa Clara Vanguard** (99.0).

Familiar names absent from the 1994

championships were Star of Indiana (who were touring with the Canadian Brass in a special production of "An Evening of Brass Theatre"), and three corps that were inactive for the 1994 season: Dutch Boy, Sky Ryders, and Spirit of Atlanta. DCI's 1995 championships will be held in Buffalo, New York, August 7-12.

• *Lauren Vogel Weiss*



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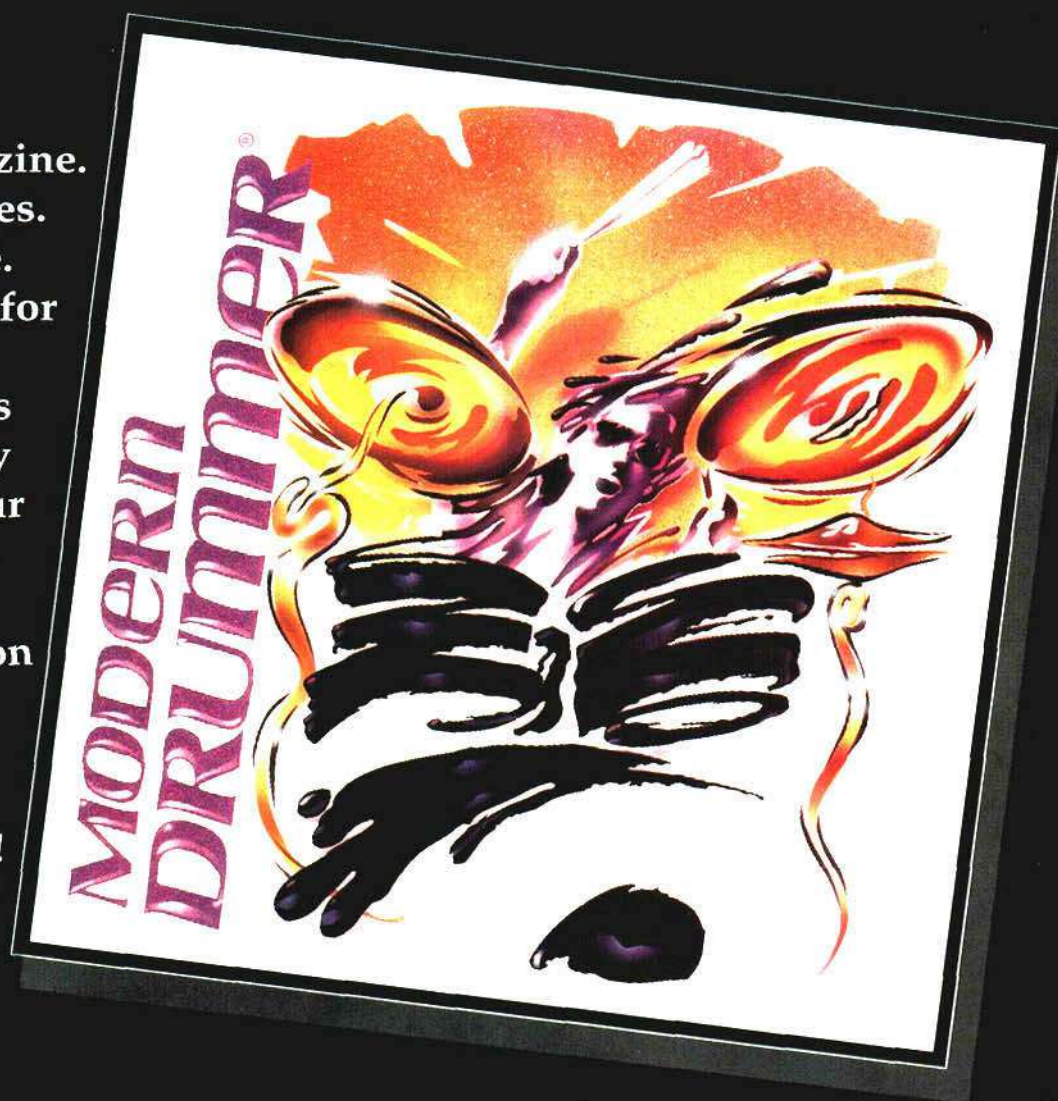
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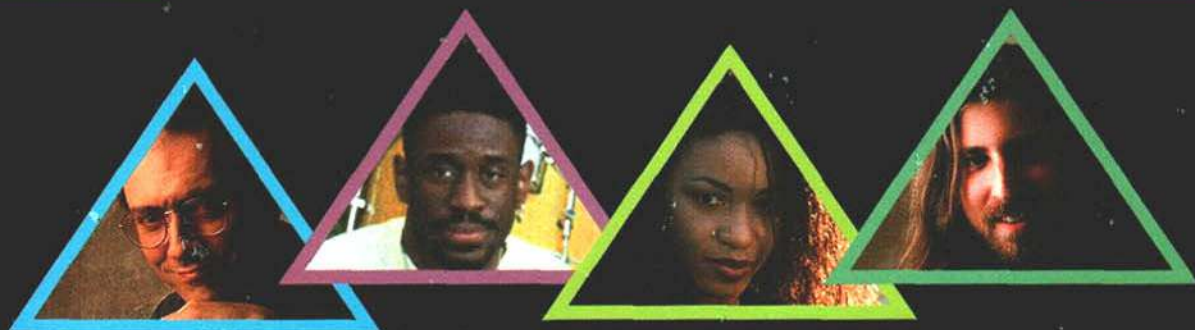


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No purchase necessary for Sweepstakes entry. Sweepstakes entries may be mailed to the address below or faxed to 617-871-3984.
All entries must be postmarked (and fax's received) no later than January 2nd 1995. The Avedis Zildjian Company is not responsible for lost or delayed mail.
Mutilated or illegible entries will be disqualified.
Winners will be notified by mail.
All Contestants under 18 years of age must be accompanied by an adult.

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